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ISSUE 463
September 2013
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10 YEARS ON

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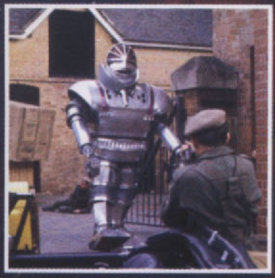
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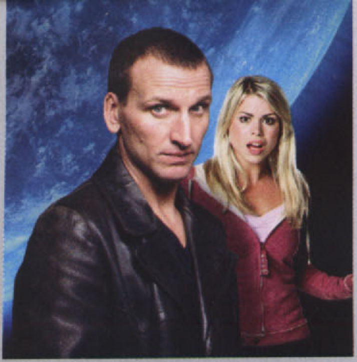

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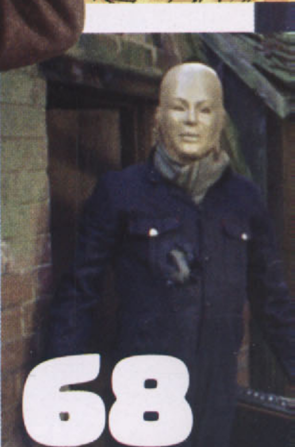

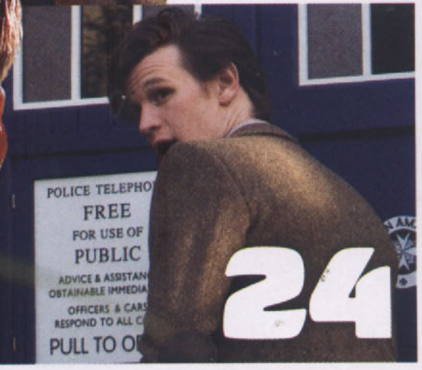

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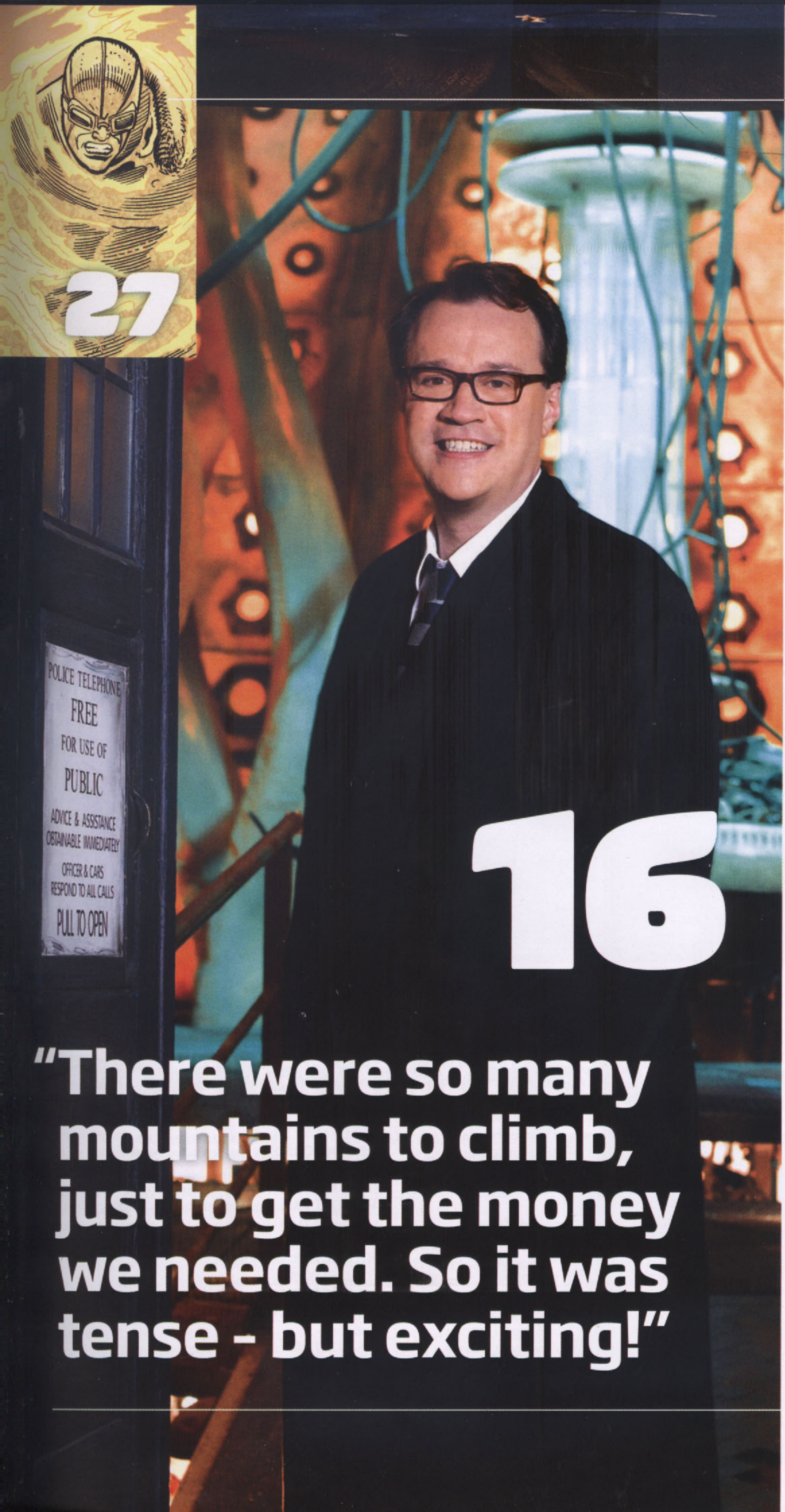


> "There were so many mountains to climb, just to get the money we needed. So it was tense - but exciting!"

LETTER FROM THE EDITOR

Fifty years ago, back in 1963, the BBC was preparing its earliest episodes of *Doctor Who* – but it's worth remembering that 2013 marks another significant anniversary. It's now 10 years since Lorraine Heggessey and Jane Tranter collaborated in bringing back our favourite TV series to BBC One.

Yes, it would be another 18 months before *Rose* actually aired in March 2005 – but it's now a full decade since Russell T Davies was brought on board to mastermind the biggest television comeback of all time, and that's definitely something worth celebrating.

Looking back with our wise old eyes in 2013, it seems impossible to think that the return of *Doctor Who* could ever have been anything but a success. The 40th anniversary was a wonderful time to be a *Doctor Who* fan, but it was still an anniversary grounded very much in nostalgia. There were audio plays and books and comic strips, of course, but we'd finally got used to the idea that the Doctor's TV adventures were over – and, we were actually kind of okay with that. The Paul McGann TV Movie had come and gone, and lovely though it was, it hadn't led to a new beginning for *Doctor Who* on television. Even people who had worked on the show were turning up on theme nights and documentaries, admitting that maybe the old programme had had its day.

But here we are, on the cusp of the show's golden jubilee, about to welcome the *Twelfth* Doctor (we only had a paltry eight in 2003!), with this year's Christmas Special marking the 800th episode of the series (we only had a piffling 696 back in 2003!). The future looks bright.

This issue, in the first of a special two-part feature, we're going back ten years, to look at how all the pieces came together for *Doctor Who*'s amazing resurrection. I remember where I was when I first heard the news (find out next month!), and also the palpable sense of excitement at receiving an email from Russell T Davies a week or so before the official announcement. ('I'm bringing back the Nimon!' Hmph. I'm still waiting, Russell...)

So here's to Verity and Sydney and Bill and Waris – whose story we'll be celebrating this November. But here's also to Russell and Jane and Julie and Chris – maybe one day someone will be making a drama about all of *you*...

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Here are – sort of, but not really – the first scenes for Number 12!"

AARON McGAHON asks: When doing auditions for the Eleventh Doctor, were the actors given a unique piece of script to act with that was written for the process or was the piece used for any actual episodes? Also, is the same audition process being used for the Twelfth Doctor?

I adapted a couple of scenes from *The Eleventh Hour* – the one where the Doctor first meets Amy, while chained to the radiator, and the one where he complains about the inadequacies of Leadworth as a place to fight aliens from.

Yep, same process for Number 12, but I had to make up scenes, cos I haven't written the script. So here, in a **DWM** exclusive, as a big old tease, are three of the imaginary scenes I wrote.

Couple of things. Nothing to glean about what's coming in the stories – these scenes will never appear in the show. Also, you'll learn very little about Number 12 – naturally, these were written *before* the casting began. And anyway, they're designed more as obstacle courses than proper scenes. If you can hack these, maybe we'll drop a police box on you. Fairly generic Doctor stuff, for someone to spin into a new version of the Time Lord.

So, with the proviso that there's nothing to learn here (won't stop you trying, I know) here are – sort of, kind of, not really – the first scenes for Number 12...

AUDITION ONE

INT. TARDIS

The new Doctor is checking out the new body. Clara, watching. It's been a few minutes, they're both still adjusting.

THE DOCTOR: Right then, eyesight. Not bad, bit blue. Ears – not pointy, right way up, more or less level. Face – well I've got one. Oh, no – French!

CLARA: French.

THE DOCTOR: I've deleted French! Plus all cookery skills, and the breast stroke. And hopping. Never mind hopping, who needs to hop. Ohh, the kidneys are interesting. Never had that before – interesting kidneys.

CLARA: Are you all right?

THE DOCTOR: I don't know, do I look all right?

CLARA: I don't know.

THE DOCTOR: How's the face? Seems all right from the inside. Nice action, responsive. Bit less heft on the chin. How is it?

CLARA: It's... okay.

THE DOCTOR: Okay?

CLARA: It's a bit... you know.

THE DOCTOR: No I don't, I haven't seen it yet.

CLARA: Maybe it's just new.

THE DOCTOR: Have you changed height?

CLARA: No.

THE DOCTOR: You sure?

CLARA: It's you, your height, you're the one who's changed.

THE DOCTOR: And look at your nose.

CLARA: What about my nose?

THE DOCTOR: It was really cute, I loved your nose, you should've kept it.

CLARA: I did, it's the same nose, it's the same all of me. You're the one who's... regenerated, whatever you call it.

THE DOCTOR: Are you wearing a smell?

CLARA: Do you mean perfume?

THE DOCTOR: Yes, I suppose it could be perfume.

CLARA: You've always liked that perfume, you said so.

THE DOCTOR: No I didn't, that was the Doctor.

CLARA: You're the Doctor.

THE DOCTOR: Yes, I suppose I am. That's going to take a bit of getting used to.

CLARA: Yeah, it really is.

AUDITION TWO

INT. SPACE SHIP BRIDGE

The Doctor is facing down the Cyberleader, who stares balefully down from the screen. The bridge around the Doctor is burning, ruined.

"Magic is not logical."

THE DOCTOR: Ah, Cyberleader, hello!

CYBERLEADER: Do you have a response, Doctor?

THE DOCTOR: Yes, I do. Definitely got a response. And here it is. Yes, your ears look big in that! Sorry, did I misunderstand th-≠-e question?

CYBERLEADER: You will return the stolen cargo.

THE DOCTOR: Yeah, well, two points. One, I didn't steal it. No, actually, I did steal it, I was just hoping if I said that I'd think of a really good excuse before the end of the sentence. Didn't happen, never mind. Point two – well, point one, second attempt – that isn't cargo. Those are human beings.

CYBERLEADER: They are primed for conversion.

THE DOCTOR: I've unprimed them.

CYBERLEADER: You will return the cargo.

THE DOCTOR: No, I won't.

CYBERLEADER: Then the cargo will be taken.

THE DOCTOR: Not going to happen, and do you know what's going to stop you?

CYBERLEADER: We will not be stopped.

The Doctor raises a finger.

THE DOCTOR: Tell it to the finger. See this finger? See what I'm doing with this finger right now.

The Doctor moves to the screen. Starts drawing a line across.

THE DOCTOR: I'm drawing a line between this ship and you. Between all these people and all your metal men. And this line, it's a magic line.

CYBERLEADER: Magic is not logical.

THE DOCTOR: I know – isn't it great? Because I'll tell you what. All these people on this ship are now, officially, under the protection of the magic line. Now, I'll be honest, these guys in here are a bit annoying. They keep having their own opinions, and sometimes they take turns talking instead of me, which is just boring for everyone. But facts are facts, they're behind the magic line, and that's the way it is now. And to be clear, so we all understand the deal here, if any of your handle-heads happens to cross the magic line, even by accident, do you know what will happen to you then?

CYBERLEADER: What will happen?

THE DOCTOR: Me.

AUDITION THREE

The Doctor and a little boy. They're sitting in the little boy's bedroom.

Scared of the dark...

THE DOCTOR: Does everyone tell you it's going to be all right?

LITTLE BOY: Yes.

THE DOCTOR: Do you believe them?

LITTLE BOY: No.

THE DOCTOR: Good man. Tell me what happens when the lights go out.

LITTLE BOY: No.

THE DOCTOR: Because you're scared? *(Silence)* Because you think I won't believe you. Because you think I'll tell you everything's fine, when you know it isn't, and leave you alone like all the other grown-ups?

LITTLE BOY: ... yes.

THE DOCTOR: Look at me. Am I grown up?

LITTLE BOY: Yes.

THE DOCTOR: Good! You're the very first person I've fooled. Look, what if I promise I won't tell you it's okay. What if I just listen, and then try my best to help, and never tell you that I know better. How about that?

LITTLE BOY: ... okay.

THE DOCTOR: Okay. So. You turn the lights out – then what?

LITTLE BOY: The room... changes. In the dark.

THE DOCTOR: You mean the room is different when you can't see it.

LITTLE BOY: Yes.

THE DOCTOR: Every time?

LITTLE BOY: Yes.

THE DOCTOR: Different how?

LITTLE BOY: It's wet. When I touch the walls, they're all wet.

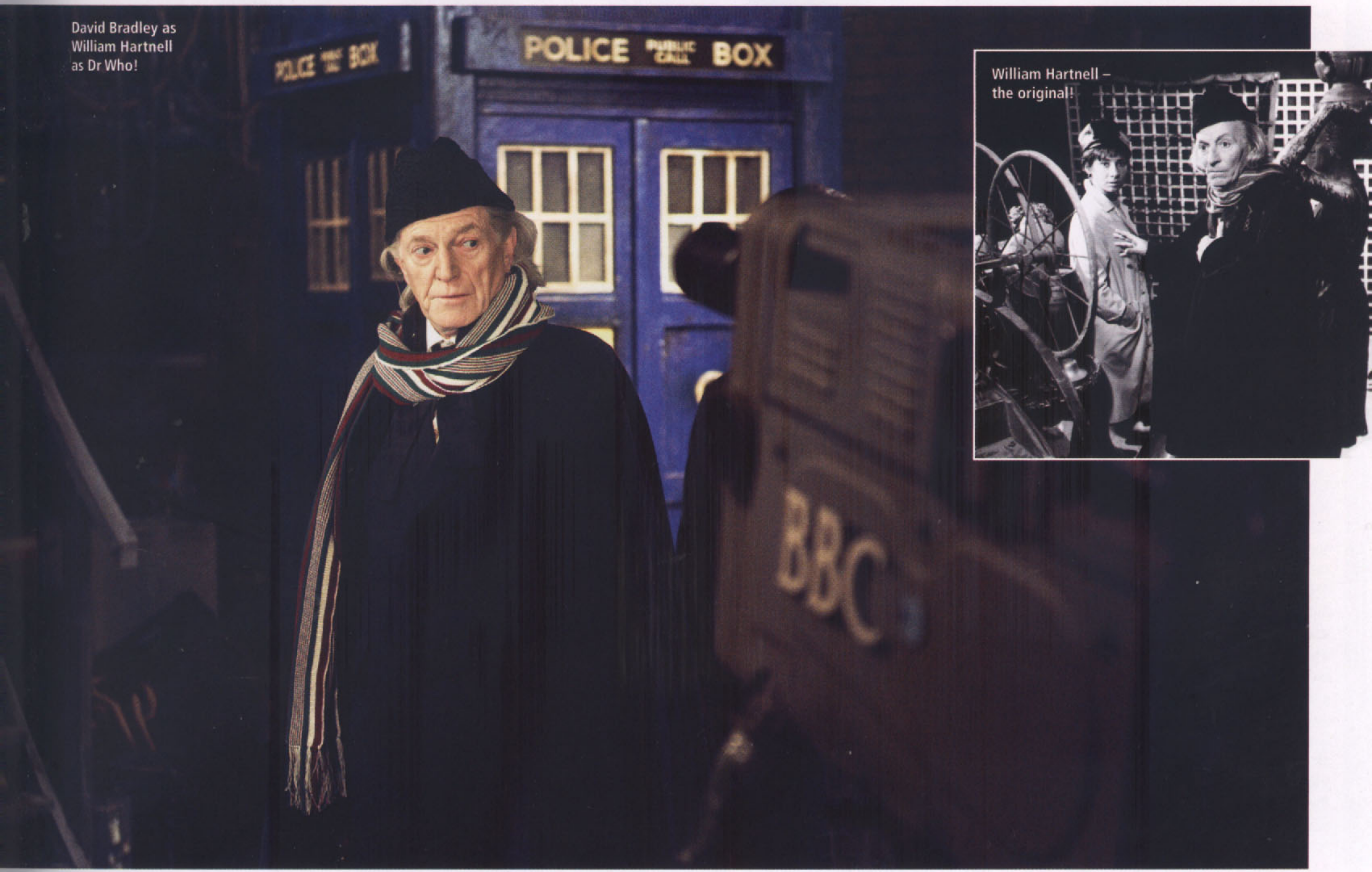
THE DOCTOR: Like damp. Like water running down them?

LITTLE BOY: No. Wet like a mouth. **DWM**

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN


David Bradley as William Hartnell as Dr Who!

William Hartnell – the original!

First look at David Bradley in costume!

The first photo to show David Bradley dressed as Dr Who on the set of the very first episode of the series, *An Unearthly Child*, has been released by the BBC.

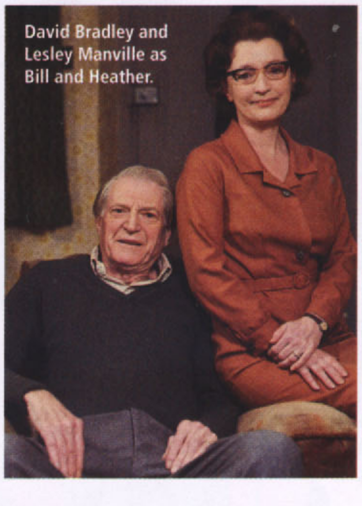
Bradley plays William Hartnell, the actor cast as the Doctor back in 1963, in *An Adventure in Space and Time*, a new drama written by Mark Gatiss, which looks at the origins and earliest days of *Doctor Who*.

The newly released photo echoes the original publicity shots taken by *Radio Times* in 1963, of William Hartnell as the Doctor in the junkyard at number 76 Totter's Lane – the location where we first see the TARDIS.

Mark Gatiss is delighted with the casting of the lead role in his drama. "David Bradley brings every ounce of his talent, humour and presence to the role of William Hartnell," he enthuses. "It's a wonderfully touching and subtle performance and I'm immensely proud of both him and the film."

Also appearing in the drama are Brian Cox as the BBC's Head of Drama, Sydney Newman, Jessica Raine as producer Verity Lambert, Sacha Dhawan as director Waris Hussein and Lesley Manville as William Hartnell's wife, Heather.

An Adventure in Space and Time will be broadcast on BBC Two this November.


David Bradley and Lesley Manville as Bill and Heather.

Daleks back for the 50th anniversary

The Daleks, celebrating their own golden anniversary this year, will be returning to *Doctor Who* in the 50th Anniversary Special, joining the Zygons, who have already been confirmed as appearing.

The special feature-length episode, starring Matt Smith, David Tennant, John Hurt, Jenna Coleman, Billie Piper, Joanna Page and Jemma Redgrave, will air on BBC One on Saturday 23 November 2013 – the 50th anniversary of *Doctor Who*'s first ever episode being transmitted.

Time Trips

BBC Books has announced *Time Trips*, a new range of *Doctor Who* ebooks written by wide range of authors. The first four authors for the range, each contributing a 10,000 word story for their favourite Doctor, are *Dark Horizons* writer Jenny Colgan, A L Kennedy, and fantasy writers Trudi Canavan and Nick Harkaway. The first release will be available later this year, priced £1.99.

TARDIS Speaker

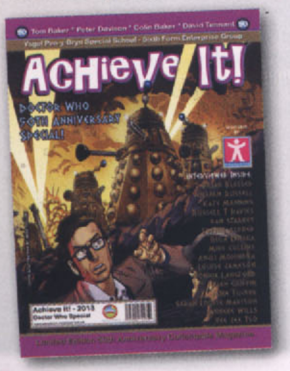
A new TARDIS speaker from Whosounds is now available. Priced at £150, the gadget will stream music wirelessly from the device of your choice, and comes complete with materialisation sound effect. Visit *www.whosounds.com* for details.

Zygons on DVD

Terror of the Zygons will be available on DVD for the first time as part of *The Fourth Doctor Time Capsule*, a limited edition collector's item containing exclusive content and memorabilia from the Fourth Doctor's era. As well as a 'vanilla' DVD of *Terror of the Zygons*, the set also includes: a newly commissioned interview with Tom Baker; an exclusive Fourth Doctor action figure; a sonic screwdriver; *Genesis of the Daleks* soundtrack CD; the novel *The Tomb of Valdemar*; art cards of all of the Fourth Doctor's companions; and a letter from Tom Baker himself. *The Fourth Doctor Time Capsule* is available from 29 July, priced £62.99.

Achieve It!

A special *Doctor Who* magazine called *Achieve It!* has been produced by Sixth Form pupils at Ysgol Pen-y-Bryn, a school for special needs and autistic students in Swansea. Character has contributed funding for the students to publish the magazine as part of the school's annual Enterprise Projects. It features interviews with a wealth of *Doctor Who* stars including David Tennant, Tom Baker, Peter Davison and Colin Baker. The mag is on sale at the *Doctor Who* Experience in Cardiff.



Jenna & Catherine read Destiny of the Doctor!

AudioGO has announced that Jenna Coleman and Catherine Tate will be amongst the principal readers for the final three adventures in the *Destiny of the Doctor* audio series.

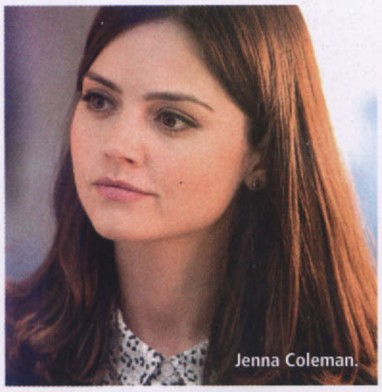
First up is September's *Destiny of the Doctor* release, *Night of the Whisper* by Cavan Scott and Mark Wright, featuring the Ninth Doctor, Rose and Captain Jack. The principal narrator for this story is Nicholas Briggs, who is joined by John Schwab as McLean.

Catherine Tate then reads *Death's Deal* by Darren Jones, featuring the Tenth Doctor and Donna Noble. This new adventure, released in October, marks Catherine's first return to *Doctor Who* and the role of Donna since she played the character on TV in the Tenth Doctor's final story, *The End of Time*, in 2009/10.

The following release in November, and the final story in the series, is *The Time Machine* by Matt Fitton, which features the Eleventh Doctor, and is read by Jenna Coleman who plays the Doctor's current TV companion, Clara. Jenna is joined by Michael Cochrane as Professor Chivers and Nicholas Briggs as the alien Creevix.

November will see the release of *Destiny of the Doctor: The Complete Series*, which collects together all eleven stories in the series plus an exclusive bonus disc of interviews with the performers, writers and production team behind the series.

Catherine Tate.


Jenna Coleman.

Further new *Doctor Who* releases from AudioGO include *The TV Episodes Collection Six* in September. This box set collects together the narrated TV soundtracks of *The Sensorites*, *The Romans*, *The Space Museum*, *The Ark*, *The Gunfighters* and *The War Machines*, plus bonus cast interviews and PDF files of the original camera scripts for every episode.

Another volume of *Doctor Who at the BBC*, presented by Louise Jameson and will be available in October. This double-CD release features some ultra-rare recordings of radio programmes from the last 50 years.

New audiobooks are also on the way. *The Trial of a Time Lord Volume 1* (covering the novels *The Mysterious Planet* and *Mindwarp*), is read by Colin Baker and Lynda Bellingham respectively, and is out in September. *Volume 2* is out in October, read by Bonnie Langford (*Terror of the Vervoids*) and Michael Jayston (*The Ultimate Foe*). Nigel Robinson's brand new audio novelisation of the very first *Doctor Who* story is published in November. *An Unearthly Child* will be read by William Russell, who played Ian Chesterton in the earliest years of the series.

Royal Visitors for Doctor Who!

The TARDIS had some very special visitors on Wednesday 3 July as the Prince of Wales and the Duchess of Cornwall were given a tour of the BBC's Roath Lock studios in Cardiff, the home of *Doctor Who*.

On arrival at the studio, the Prince and Duchess met executive producer Brian Minchin and production designer Michael Pickwoad, before embarking on an inspection of the TARDIS control room. "The Prince was a lovely and charming bloke," said Matt Smith, who greeted the VIPs along with his co-star Jenna Coleman and *Doctor Who*'s showrunner Steven Moffat. "The other thing that stood out for me was that he had fantastic shoes."

Matt gave the royal couple lessons in how to fly the TARDIS. "The Prince was particularly interested in the mechanics of the TARDIS and the storyline for the 50th Anniversary Special," said Jenna, "but I didn't give anything away!"

Prince Charles appeared to be angling for a part in the show when later he and the Duchess were confronted by Sontaran Strax, before Dalek voice artist Nicholas Briggs gave him lessons in how to voice the Doctor's arch enemies. Nick was impressed, saying, "The Prince really stepped up to the plate."

The Royal couple pilot the TARDIS!

"I look forward to crushing the monarchy and taking charge of this worthless planet. Enjoy your visit."

Director of BBC Television Danny Cohen introduces the Daleks.

Nick Briggs is delighted by Charles' Dalek impersonation. "Exterminate!"

Four Doctors confirmed for Anniversary Celebration!

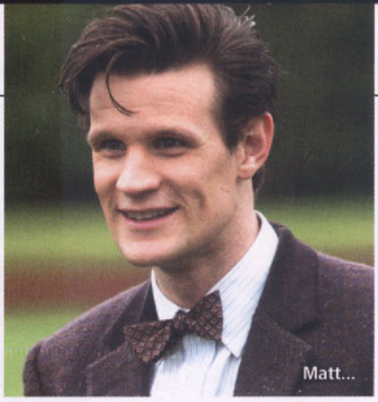
The official *Doctor Who* 50th Anniversary convention is coming to London's ExCel Centre on 22, 23 and 24 November – and tickets are selling fast! Former *Doctor Who* script editor and author Gary Russell is Special Advisor to the convention, and tells DWM readers what attendees can look forward to over the weekend.

"I've been attending and have been involved with the presentation side of *Doctor Who* conventions for over 30 years now," says Gary, "so when BBC Worldwide asked me to come aboard for its *Doctor Who* Celebration, how could I say no? It's going to be a fantastic three days, and I can't wait for it to get started.

"Every visitor to the Celebration will have the chance to attend three main panels in the theatre – and this will be included in their ticket price. Two of these will take the form of a traditional Q&A style panel with key cast and production staff, while the other will be a spectacular special effects show hosted by *Doctor Who* special effects guru Danny Hargreaves."

So far, four Doctors have been confirmed for the event: "I'm really excited to be able to say that Matt Smith, Tom Baker, Colin Baker and Sylvester McCoy will be attending the Celebration," says Gary. "We'll be looking to announce further guests as we get closer to November so keep your eyes on the website and, of course, **DWM** in the coming weeks."

There will be lots going on to keep attendees entertained as they wait to see their heroes, as Gary continues: "There will be stunt workshops with Crispin Layfield and Gordon Seed, video and audio effect sessions, some quizzes for fans young and old and. There's still much to be announced over the coming weeks.


Matt...

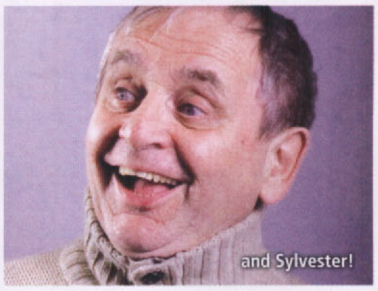
Of course, Saturday 23 November is not only the date of the anniversary itself, but also the date when *Doctor Who's* Anniversary Special will air on BBC One.

"At the moment our evening activities at the Celebration are yet to be confirmed," says Gary, "but rest assured, they are going to be exciting, thrilling and just a little bit special..."

For those lucky enough to have bagged tickets for this once-in-a-lifetime event, Gary promises it's going to be a day to remember. "Everyone involved with the event is really looking forward to seeing you there, and together we can have a great day and celebrate *Doctor Who's* 50th anniversary in grand style!"

Tom...

Colin...


and Sylvester!

Nabil Shaban returns as Sil!

Sil, the financially-astute slug-like creature from Thoros Beta, is returning in January 2014 – in an audio adventure written by his creator, Philip Martin.

It's the first story in a trilogy of *Doctor Who* adventures from Big Finish, which stars Colin Baker as the Sixth Doctor accompanied by Lisa Greenwood as Flip.

Antidote to Oblivion begins the run, a direct sequel to Sil's TV adventures and the 'lost' story *Mission to Magnus* (made on audio by Big Finish).

"Rogue trader, Sil is a villain as relevant to 2014 as he was to 1985," says script editor Alan Barnes, "and he's played, as always, by the brilliant Nabil Shaban."

Next up is *The Brood of Erys*. "After working with Philip Martin," adds Alan, "it's also been a pleasure to work with another brilliant 1980s writer – *Full Circle* author Andrew Smith – on the second story, which begins with the TARDIS being invaded by a horde of imp-like creatures known as the Drachee...

"Finally, we've got William Gallagher's *Scavenger*, a near-future adventure in which an Anglo-Indian mission to rid the stratosphere of space junk goes horribly wrong when a so-called 'zombie satellite' returns to life."

Scavenger guest stars Anjli Mohindra, best known to *Doctor Who* fans for playing Rani Chandra in 40 episodes of *The Sarah Jane Adventures*.

Lisa Greenwood, Colin Baker and Nabil Shaban.

Jenna explains how the TARDIS can be bigger on the inside.

Photos courtesy of www.bbc.co.uk/doctorwho

Fifty Years of Fans

■ The National Media Museum in Bradford, Yorkshire is appealing for *Doctor Who* fans to submit their own interesting anecdotes and memorabilia to be included in an exhibition entitled *Fifty Years of Doctor Who Fans*. The exhibition will run from 12 November 2013 to 2 March 2014 but the deadline for potential submissions is 9 August. Personal homemade objects as well as official merchandise will be considered for inclusion. If you think you have something of interest to offer, email the museum at *drwho@nationalmediamuseum.org.uk*

New Soundtracks

ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
GHOST LIGHT
MUSIC BY MARK AYRES

■ Composer Mark Ayres' score to the 1989 Seventh Doctor story *Ghost Light* will be released on CD on 26 August from Silva Screen. Originally released in 1993, this new version is freshly re-mastered from the original analogue stereo master tapes with consecutive cues combined into longer tracks. Also included are additional tracks previously omitted and the complete initial 'demo' version of the music for Part One.

Also currently in preparation is a CD of Murray Gold's music for the latest series of *Doctor Who*, which will be available later this year.

Charity Contact

■ Volumes One and Two of the charity anthology *You and Who: Contact Has Been Made*, are now available from MIWK Publishing. The books feature the recollections of *Doctor Who* viewers about how and why they became fans of the series, with all proceeds being donated to Children in Need. The books are priced £12.99 and available direct from *miwkpublishing.com/store*

British Icon Dalek

■ A limited edition, battery-operated 12" Dalek, sporting a striking Union Flag design is set for release from toy manufacturer Character. The model has a poseable arms, and is able to speak ten Dalek phrases and features lights and sound FX. The Dalek is available from August, price £39.99.

BEYOND THE TARDIS

When they're not travelling through time and space, what else are the stars of *Doctor Who* up to...?

COMPILED BY **DOMINIC MAY**

© TERRENCE HIGGINS TRUST

Katy Manning, Sophie Aldred, Louise Jameson and Freema Agyeman on the Walk for Life.

WALK FOR LIFE
336
WALK FOR LIFE
329

The Two Doctors

■ Glasgow University's 12 June Commemoration Day celebrations included an honorary doctorate (DLitt degree) for **Steven Moffat**. The 2013 TV Drama Writers' Festival at Leeds College of Music on 26/27 June included Moffat conversing with **Toby Whithouse** plus sessions involving **Chris Chibnall**. For Christmas on BBC Two **Mark Gatiss** is writing/directing a reimagining of MR James' *The Tractate Middoth* and presents a James documentary currently titled *Ghost Writer*.

Costume Clara

■ **Jenna Coleman** plays Lydia Wickham opposite *The Long Game*'s **Anna Maxwell Martin** in BBC One forthcoming *Pride and Prejudice* sequel *Death Comes to Pemberley* set in Yorkshire. Jenna attended the 25 June press night of *Charlie and the Chocolate Factory* (**Nigel Planer** plays Grandpa Jo) at London's Theatre Royal Drury Lane.

Treading the Boards

■ **Nicola Bryant** is touring in bittersweet comedy *The Trouble with Old Lovers* and can be seen from 23-27 July at The Devonshire Park Theatre, Eastbourne, 14-17 August at The Grand Theatre, Swansea and 20-24 August at the Malvern Theatre. **Bonnie Langford**, who guested on *The Wright Stuff* and Graham Norton's radio show on 28 and 29 June, continues as *Spamalot*'s Lady of the Lake at London's Playhouse Theatre until November. *The Ultimate Adventure*'s **Rebecca Thornhill** stars as Karen in Tim Rice's musical *From Here to Eternity* opposite *The Sontaran Stratagem/The Poison Sky*'s **Ryan Sampson** as Maggio at London's Shaftesbury Theatre from 30 September. **Colin Baker**, who will appear on BBC Two's *Antiques Road Trip* with **Peter Purves** and ITV1 quiz *Tipping Point*, plays Abanazar in *Aladdin* at Basingstoke's Anvil Theatre from 12 December to 5 January.

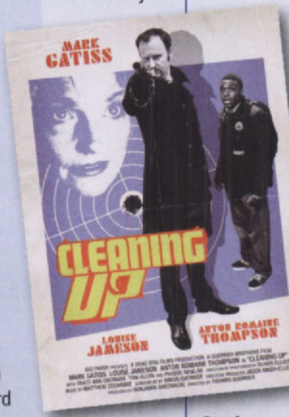
Nicola gets flirty in *The Trouble With Old Lovers*.

Well Fit Companions

■ **Katy Manning**, **Louise Jameson**, **Sophie Aldred** and **Freema Agyeman** took part on the 16 June Walk for Life benefitting the Terrence Higgins Trust and raised over £3000. US network The CW has renewed *The Carrie Diaries* featuring Freema as Larissa and she is also filming Sky Living drama pilot *Rubenesque* about a female football referee becoming a plus-size model.

Mark Cleans Up

■ *Cleaning Up*, an award-winning short film by DVD documentary producers **Simon and Thomas Guerrier** is now available to buy as a download from *www.bigfinish.com*. Shot over three days in south London, this smart, stylish thriller stars **Mark Gatiss** as hitman Mr Jackson with **Louise Jameson** as Mrs Pellman, the flirty owner of a B&B. The supporting cast includes **Tracy-Ann Oberman**, **Nicholas Briggs** and award-winning comedian Tom Allen. There's a standard edition of the film at £1.99 and also a special edition at £4.99. Proceeds will go towards developing the short into a feature film.



Arise Sir Scaroth

■ The Queen's Birthday Honours on 15 June included CBE's for *The Crusade*/*City of Death*'s **Julian Glover**, *The End of Time*'s **Claire Bloom** and *Comic Relief* Doctor **Rowan Atkinson** plus an MBE for *The Leisure Hive*'s **David Haig** (starring in *King Lear* in Bath to 10 August). **David Tennant** won Outstanding Performer in an Animated Program for Huyang in *Star Wars: The Clone Wars* at the 14 June Daytime Emmy Awards. **Arthur Darvill** presented at the 9 June Tony Awards, also performing with the *Once* cast (*www.playbill.com* features an interview about his casting).

Chris' Leftovers

■ **Christopher Eccleston** has shot HBO pilot *The Leftovers* from *Lost*'s Damon Lindelof playing tabloid newspaper publisher and former reverend Matt Jamison in the town of Mapleton, whose residents are stunned after many locals seemingly ascend into Heaven. **Peter Davison**, who is *Law & Order UK*'s CPS director Henry Sharpe until 18 August, is a series regular in forthcoming ITV1 six-part comedy *Pat and Cabbage* about singles in their 60s. **Paul McGann** narrates Sky Arts 2's *Samuel Beckett: Not I* on 31 July.

2150 Reunion

■ **Bernard Cribbins** and *Daleks' Invasion Earth 2150 AD*'s **Sheila Steafel** recorded Radio 4's *With Great Pleasure* devoted to Barry Cryer on 28 June for broadcast on 12 August. On Graham Norton's 8 June Radio 2 show Cribbins revealed *Old Jack's Boat* would film a further 20 episodes during September and October, while Norton hinted he and Bernard may work together later this year.

Jack and Gwen

■ **Eve Myles** and long-term partner Bradley Freegard married in Italy on 18 May. Following their December 2006 UK civil partnership, **John Barrowman** and Scott Gill were hitched in California on 2 July after the Supreme Court re-enabled same-sex marriage. Barrowman, who was ITV1's 11 July *Let's Do Lunch* guest, narrates *Bizarre ER* Series Five airing on US Discovery Fit and Health and teams up with the Krankies from 14 December to 5 January in *Dick McWhittington* at Glasgow's SECC Clyde Auditorium.

Coduri Comedies

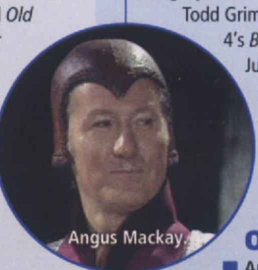
■ Recording commences in August on six-part ITV1 B&B comedy drama *Edge of Heaven* from Beryl Vertue's Hartswood Films starring **Camille Coduri** as Judy, owner of a 1980s inspired Margate guesthouse. Camille will also reprise Shelly in BBC Three's six-part *Him & Her: The Wedding*. Camille's *Doctor Who* daughter **Billie Piper** was at Glastonbury on 28 June.

Nation Placation

■ Llandaff Society is campaigning to persuade Welsh government agency Cadw to commemorate **Terry Nation** with a blue plaque at his childhood Cardiff home. 2013 is the benefit year of Warwickshire cricketer and **Patrick Troughton**'s grandson Jim and at Lord's he hosts The Time Lord's Long Room Lunch on Friday 11 October (*www.jimtroughtonbenefit.co.uk*).

Quickies

■ Jenny Flint actress **Catrin Stewart** will reprise her role as Emma in Season Three of **Ruth Jones**' *Stella*. **John Simm** featured in ITV4 short film *Father's Day* on behalf of Prostate Cancer UK (16 June) and was on *This Morning* (19 June). **Bruno Langley** returns as *Coronation Street*'s Todd Grimshaw in the autumn. Radio 4's *Book at Bedtime* (8 to 12 July) was **Neil Gaiman**'s *The Ocean at the End of the Lane*. *Skins*' final E4 series (**Chris Clough** producer/**Matt Jones** executive producer) concludes on 5 August.



Angus Mackay.

Obituary

■ **Angus Mackay**, who played the first Cardinal Borusa in *The Deadly Assassin* and the Headmaster in *Mawdryn Undead*, died on 8 June aged 86. **DWM**

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GALAXY FORUM

Thoughts on casting the Twelfth Doctor, Peter Cushing remembered, and DVD Special Editions... it's your letters!

DOCTOR WHO
REGENERATION!

Change is in the air and speculation is running wild as to who might be chosen to play the Doctor's twelfth incarnation. But is a different actor the only change that's on the cards for the Time Lord?

ALL CHANGE, PLEASE?

So, apparently the question on everyone's lips is will they cast a woman as the Doctor? More likely, it's on the lips of a small percentage of fans and a few journalists. But here's my opinion on the subject: the Doctor is a man, so he's played by one. I accept that it's a science-fiction show and that just because we've never seen a Time Lord change gender doesn't mean he can't and that if the producers wanted to cast a woman as the Doctor, they could. They could also have him regenerate into a talking dog. Or turn the TARDIS into a shower cubicle, replace the theme tune with a 1980s power ballad and have a platoon of space marines as the companions. But there comes a point when you're left with a programme that as much resembles *Doctor Who* as a Cyberman resembles a human.

MICHAEL J BILLINGHURST NORWICH

Who will he change into next...?

It's been well established over its 50-year history that the Doctor is male. Nobody is calling for Romana or the Rani to return as men or the Master as a woman, so why should the Doctor suddenly become a Time Lady? The Doctor has only regenerated into a woman in spoofs, and with good reason.

TERRY LEESE EMAIL

There is no doubt in my mind that if the Doctor was to become a gender-bender, the show would die quicker than a Gary Glitter comeback concert. I would certainly never watch the show again. What *Doctor Who* desperately needs is solid scripts and top-notch stories, not gimmicks. I'm sorry, but a female Doctor is just that: a gimmick, and a poor one at that. More importantly, if you go down that route, *Doctor Who* is no longer *Doctor Who* and the whole essence of the show is gone forever. It would become a joke, and not the joke Tom Baker intended back in 1981.

ROGER SHORE EMAIL

The Twelfth Doctor might be a woman?! It's a real turn-off for the next series. In every previous series of *Doctor Who* all the other Time Lords and Time Ladies regenerate staying the same sex. There is no record in *Doctor Who* history of there being a sex change in a regeneration! I would recommend that the new Twelfth Doctor be a man.

STEVE BRACKNELL EMAIL

Peter Cushing as everyone's favourite Dr Who.

STAR LETTER

The article on Peter Cushing in **DWM** 461 was excellent – a reminder of a great actor and a gentle fellow. When I was at university in the early 1990s I lived in Whitstable, Kent, where Cushing lived and I saw him going to the Tudor Tea Rooms for his lunch every day. It was generally known that he was reclusive and he pottered about town in a blue cap and old black jacket and was virtually unrecognisable from his film career – but to someone who watched the old Dalek movies in the 1980s on TV, and was also an avid follower of Hammer Horror films, I recognised him. However I never approached him – I was happy just to have seen him. He evidently realised that I had recognised him, though, and he often doffed his cap at me, although we never spoke. It was a simple gesture from a forgotten age – it was such a 'Doctorish' act, I always felt!

DR LEE SARTAIN ISLE OF WIGHT

DOCTOR WHO
STARLIGHT ROBBERY

Dr Sartain's letter wins him a CD of *Starlight Robbery*, the new audio drama from Big Finish featuring Sylvester McCoy as the Doctor, out in August priced £14.99 on CD and £12.99 to download at *www.bigfinish.com*

She's just given an amazing audition: the humour, the madness, the charm. Brilliant chemistry with the companion, the centre of every scene, standing up to the monsters while falling over her own feet. That quality that each actor has brought: being completely new, but unmistakably the Doctor.

But this actor doesn't get the role because, "it's telly – the Doctor's a 'bloke'" and "we'd rather have a man being a positive role model than a woman." How is that not horrible? I'm not saying don't give the role to a man – just that there's no good reason, in production or story terms, to rule out a woman. As Amy Johnson says in the comic strip [**DWM** 462]: "Why shouldn't (women) have the same opportunities as men? Why not female doctors?"

VIN MARSDEN HENDRICK SCARBOROUGH

My suggestion is the Fourteenth Doctor should be a woman. This could make sense in story terms, as whatever solution is thought of to give the Doctor more than the allotted 13 lives could also result in him changing sex.

TIM BISHOP EMAIL

In all the debate about who should play the new Doctor, I've seen no suggestion that he should be played by a disabled actor. I'm disabled myself, I have cerebral palsy, and I still think there is a lack of disabled actors on TV. It has

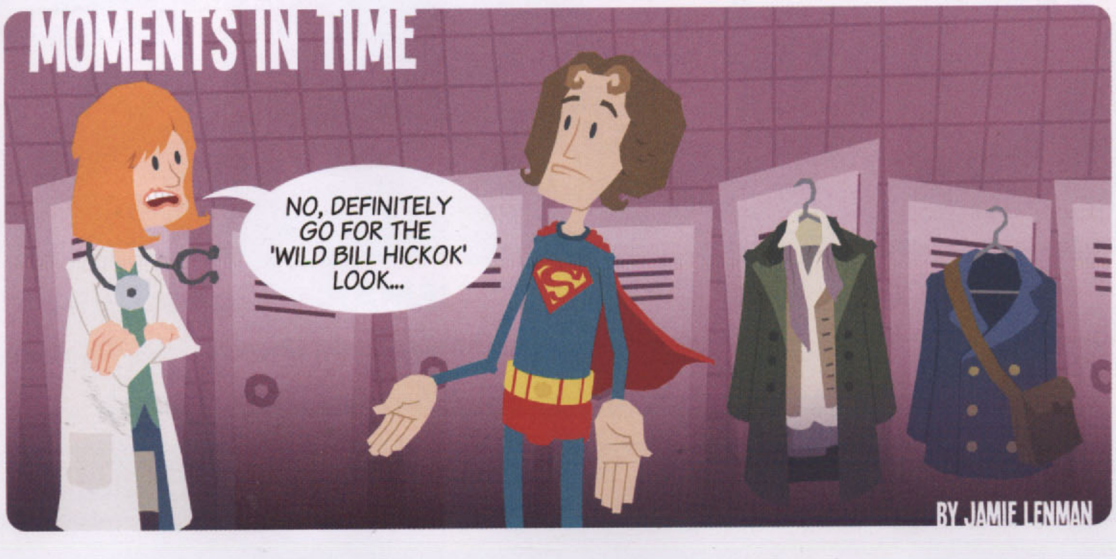
TEXT IN!

Message us from your mobile!

- **DAMIAN W** I love how Stephanie Bidmead has become such an icon since *Air Lock* was discovered. Quite right too!
- **JOHN HUGHES, GLASGOW** Would it be too ridiculous to suggest Mark Williams as the Twelfth Doctor?
- **STEVE HARDY** Finally got to see *The Mind of Evil* in glorious colour. Amazing!
- **CORPORAL BELL** Saw *Keeping Up Appearances*, with Hyacinth dressed as Boadicea. It's Joan Sims' Katryca costume from *The Trial of a Time Lord*!
- **SIMON BUSBY** Proof that Time Lords are real: in *EastEnders*, many characters appear with different faces!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.


MOMENTS IN TIME
NO, DEFINITELY GO FOR THE 'WILD BILL HICKOK' LOOK...
BY JAMIE LENMAN

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

improved in recent years, but further progress is still required, in particular when compared with roles for women or people from ethnic minorities. What is lacking is a really strong role model to truly inspire a young disabled person. What better role model than the Doctor?

Imagine: the regeneration process, has gone wrong, leaving the Doctor's body damaged. It will present challenges as the Doctor will have to use all his brains and cunning to defeat his enemies. What a message it will send; anyone can save the universe from the alien threat, even if they have other difficulties to overcome!

MARK ROYLE-EVATT EMAIL

Whoever the new Doctor is, he – or she – will be following eleven illustrious predecessors. What's that you say? Oh yes, we mean *twelve*...

I AM DOCTOR WHO!

Marcus Hearn's piece on Peter Cushing's small but beautifully crafted version of the Doctor, was a fantastic read about this great and lovely man [**DWM** 461]. It came just after I'd watched the *Dr Who and the Daleks* movie in celebration of the 100th anniversary of his birth. Cushing's Doctor, played with a warm lighthearted nod to a human side, was always a bright beacon of how the character could be played.

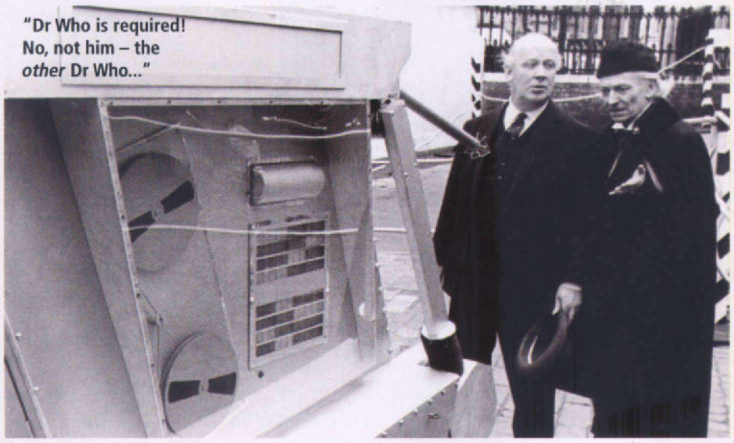
Maybe the next actor could use this version as a touch base for the Twelfth Doctor? The TARDIS has never looked as blue, Skaro never looked as scary and the Daleks never as spectacular.

MARK A WILSON LEYLAND, LANCASHIRE

Being a *Doctor Who* fan from 3 to 41, I was appalled by the editor's comments about Peter Cushing being responsible for people seeing someone else could play the Doctor, rather than Patrick Troughton [**DWM** 461]. This is *utter rot*. If anything the Dalek films show the absolute opposite, they are just crap imitations of the black-and-white Hartnell stories (even though I bought them on video, and then DVD).

Cushing was a great actor but I hated his portrayal of the Doctor. Patrick Troughton was the daddy of actors and was the only reason *Doctor Who* is still going strong today. I rest my case.

MARK KELLY CHESTERFIELD



"Dr Who is required! No, not him – the *other* Dr Who..."

I vividly remember in 1965, as a young teenager of 12 years of age, going to the cinema to see the Daleks in colour for the first time, and on the big screen in *Doctor Who and the Daleks*. I was very excited. *Doctor Who* was my number one favourite television programme, and I especially loved the Daleks, probably because I felt we had something in common. Neither of us could walk. They glided along the floor on metal skirts, while I glided around in a metal wheelchair. Thinking myself as a natural Dalek, I could bump into my childhood adversaries, run over their feet, with impunity, so long as I rasped "Exterminate" at the same time. However, I must admit I was disappointed with the first *Doctor Who* movie, because someone else, Peter Cushing, was playing the Doctor. I was used to William Hartnell, who seemed to be the only Doctor. I couldn't imagine anyone else playing the role. However, by the time the film came to the end, I had more or less been won over by Cushing's Doctor, and was glad to have seen the film, and his return to the role in *Daleks' Invasion Earth 2150 AD*.

NABIL SHABAN EMAIL

Tom asked in his editorial [**DWM** 461] is Peter Cushing's Dr Who canonical? Of course he is. When WOTAN whispered "Dr Who is required" in *The War Machines*, the computer was referring to the eccentric human scientist who had built his own time-machine and whose expertise WOTAN wanted to exploit. Dodo made the mistake of assuming WOTAN meant *her* Doctor...

JON PREDDLE NEW ZEALAND

Any other theories of how Peter Cushing's incarnation fits into 'the canon'? Send 'em in! And the same goes for all the others. Er, did we miss some last issue...?

THE OTHER DOCTORS

In your excellent feature *The Sixty-Seven Doctors*, you omitted Neil Innes in the 1979 show *The Innes Book of Records*. In this segment, Innes stepped out of the TARDIS and played the Fourth Doctor as a black-faced minstrel with a George Formby northern accent, singing a refrain lamenting his being constantly 'spotted' by Earth people after a night on the cosmic tiles.

CANONICITY: 0 – Even the production team in the even less PC days of 1966 baulked at allowing Pat Troughton to 'black-up', so this is a non-starter.

QUINTISSENTIAL DOCTORISHNESS: 0 – Nah.

IAN WILLIAMS EMAIL

Having read with interest your *Sixty-Seven Doctors* article in the last issue, ►

twitter

@DWMtweets

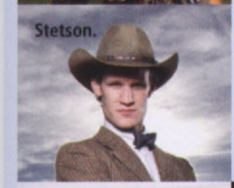
Join other DWM readers on Twitter!

- **@uber_foods** Just watched *The Tenth Planet* for the first time, including the animated episode which was a joy.
- **@JeccaBoyce** Absolutely heartbroken after reading Steven Moffat's farewell to Matt in **DWM** 462!
- **@bookqueen101** I didn't think **DWM** would be able to equal the last comic strip. I was wrong! Clara is beautifully drawn, especially.
- **@Greebobek** Is there any chance that someone could splice together *The Goodies'* Kitten Kong with an episode of Pertwee era *Doctor Who*, please?
- **@Mike_J_Lord** Big Finish has announced *Philip Hinchcliffe Presents*. Three little words guaranteed to give fans the goosebumps. Can't wait!
- **@OldRoberts953** **DWM** 462 is jam-packed with goodness! Well done Tom Spilsbury and crew!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

THE PLANET OF DECISION!

Fez.



Stetson.

Hats! The Doctor loves 'em. He's recently discovered a passion for different types of hats that he hasn't had since his second incarnation. But of the wide variety of headgear that the Eleventh Doctor has adopted, which is your favourite? His beloved Fez, picked up from the National Museum in *The Big Bang* and worn periodically ever since? Or the stylish Stetson sported during visits to the USA? What about the Victorian hat or the deerstalker that he wore in *The Snowmen*? Or the natty top hat first seen in *The Big Bang*?

Perhaps the bowler from *The Crimson Horror* is your favourite? Or even the tricorn donned briefly in *The Curse of the Black Spot*?

Once you've decided on your favourite hat out of the seven choices, simply visit...

tinyurl.com/moxp2y6

... to cast your vote. The poll will close on Friday 30 August 2013, and we'll reveal the results in issue 465. There are no prizes, it's just for fun.

Tricorn.

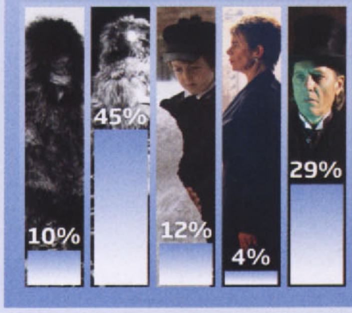
Top.

Victorian.

Deerstalker.

Bowler.

In **DWM** 461, we asked you which was your favourite story featuring the Great Intelligence. The runaway winner was *The Web of Fear* with 45% of the vote. *The Name of the Doctor* was second with 29%, *The Snowmen* was third with 12%, *The Abominable Snowmen* came fourth with 10% and *The Bells of Saint John* was in fifth place with 4%.



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Matt Smith takes a break from filming his latest movie in Detroit to say a very personal thank you to the fans who have supported him over the years. Search YouTube for: **Matt Smith Thanks Fans**

See HRH Prince Charles and the Duchess of Cornwall visit the *Doctor Who* set and meet the cast and crew. The Prince even does a Dalek impersonation! Search YouTube for: **Doctor Who Royal Visit**

CEEFAX
SUBTITLES
p170

The twisted minds of Clayton Hickman and Gareth Roberts present the TV of Saturday 18 May 2013 – in the style of 1983. TV worth staying in for! Search YouTube for: **Saturday BBC1 zman953**

An impressive amateur video from one 'John Smith', imagines how the 3D trailer for the 50th Anniversary Special might look. Plus, see how it was done. Search YouTube for: **Who 50th John Smith**

It's 1989, and the Seventh Doctor and a Cyberman pop in to lend a hand on *The Noel Edmonds Saturday Roadshow* in their own inimitable style. Search YouTube for: **McCoy Banks 1989**

◄ I have just a small correction to make, in regards to the *Crackerjack* Peter Glaze and Leslie Crowther double act of the first two Doctors. It was actually Peter Glaze who portrayed the First Doctor and Leslie Crowther the Second. I remember this as if it were yesterday. Also, Peter Glaze had donned the first Doctors clothes in 1965, I believe, in another Christmas *Crackerjack* edition.

ANDREW GOUGH BURY ST EDMUNDS

Reading the article in **DWM** 462 about the other actors who have played the Doctor, it mentioned that *An Adventure in Space and Time* will feature reconstructions of some of the early adventures. Why stop there? Why not go further and actually film the old adventures? I am sure that many fans would be happy to have in their collection a DVD of *Marco Polo* with David Bradley as the Doctor...

GRAHAM POINTER SOUTHAMPTON

SPECIAL FEELINGS

With the *Doctor Who* DVD range coming to an end, I have found myself becoming very outspoken about the release of 'Special Editions'. Recently suffering a bereavement, my good wife purchased *The Visitation* in an attempt to lift me from the doldrums in which I found myself. That action has drastically altered my opinion.

I would just like to say a big, big thank you to everyone involved in producing this DVD; the highlight being *The Television Centre of the Universe*. Peter Davison, Mark Strickson and Janet Fielding helped slap a smile back on my face that has sorely been missing for a little while. Proof, if ever any was needed, that the Doctor and his friends are indeed there when needed.

MALCOLM BADGER HAMPSHIRE

Huge congratulations to those responsible for the astounding colour restoration on *The Mind of Evil* DVD. There's long been a view that this story looks better in black-and-white, but the amazing work done to restore the six episodes to full colour for the first time in 40 years blows that theory out the water. Just one complaint – why is the marvellous colour restoration not proudly boasted about (or even mentioned) on the DVD cover? I'd have thought it was something of a major selling point! Regardless, a huge thanks to all who put the effort in to bring this story back to its full glory.

SI HUNT EMAIL

RIP NORMAN JONES

I was saddened to read of the death of Norman Jones [**DWM** 461]. Norman was a friend of my aunt and I had the pleasure of spending several hours in his company while he was visiting her. He clearly took a great deal of pleasure in his association with *Doctor Who* and regaled me at some length, while I attempted to assist him with his mobile phone.

Although his short term memory had been badly effected by a car crash some years before, he waxed lyrical on enjoying a 'tincture' with Tom Baker, getting the giggles with Patrick Troughton, and watching the Yeti dropping golden balls on their – *ahem* – golden balls during filming. He also spoke of his warm memories of Jeremy Brett in *The Crooked Man* episode of *Sherlock Holmes* (one of his favourite roles) and his delight in being presented with my Target novelization of *The Masque of Mandragora*.

It was a day that I will remember for a very long time. The more so as I can now boast of owning one of the few copies of *The Masque of Mandragora* autographed by Hieronymous himself! The inscription simply reads: 'For Chris. Remember... everything is a start. My best wishes and be real. Norman Jones.' Thanks Norman.

CHRIS CORBETT EMAIL

A PRAYER FOR CLARA

Wow! I was simply amazed by the comic strip story *A Wing and a Prayer* [**DWM** 462]. It was great to see Clara really interacting with a genuinely interesting character from Earth's history. And don't get me started on the alien monster involved in the story... no-one could have suspected that!

ISAAC REYNOLDS EMAIL

BBC TALKING
DALEK
EXTERMINATE!
Palitoy
bradgate

And finally... it's not what you say, but *how* you say it...

SAY THAT AGAIN?

I just wanted to point out that there are certain advantages to mispronunciation in *Doctor Who* (*Wotcha!* in **DWM** 461) – I've just picked up a valuable 1975 Palitoy Talking Dalek on eBay for next to nothing as the person selling it had it listed as a 'Darlek' and I guess nobody else saw it.

IAN GRANGE FINCHAMPSTEAD

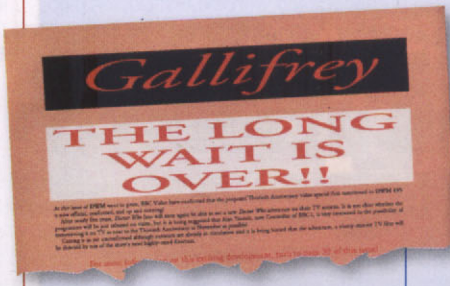
I enjoyed the trek through the history of pismoprumpsination in *Doctor Who*, but even the Watcher, who is trying to help, is not able to get it right! His little rhyme at the end, leads you to think Metebelis ends with a Z! Most people pronounce the word 'is' as 'iz' so, to avoid confusion: 'To prevent your diction going amiss, The correct way to say it? Metter-BEE-liss' (or isss, if you're an Ice Warrior). Of course, I am sure I will be wrong, and someone else will have a different way of pronouncing it...

ANDREW CUMMINS EMAIL **DWM**

ON THIS MONTH... 20 YEARS AGO

DOCTOR WHO
DOCTOR WHO

It's 1993, and **DWM** reports the exciting news that fans have waited *years* for...



Gallifrey

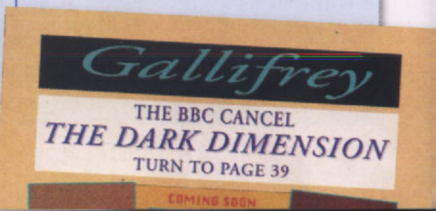
THE LONG WAIT IS OVER!!

THE LONG WAIT IS OVER!!

At last! After three long years of silence, **Doctor Who Magazine** 202 broke the thrilling news that *Doctor Who was* coming back! A news story so exciting it was afforded the rare privilege of *two* exclamation marks *just in the headline!!* And furthermore, it wouldn't just be as a straight-to-video release for a quick profit, as had originally been planned, but as a special 90-minute episode to be broadcast on BBC1. With the working title of *The Dark Dimension*, the writer was 'long-term *Doctor Who* enthusiast' Adrian Rigelsford, and the director would be Graeme Harper, who had previously taken charge of *The Caves of Androzani* and *Revelation of the Daleks*. What could possibly go wrong? Ah, we were *so* happy for an entire month...

OH. THEN AGAIN...

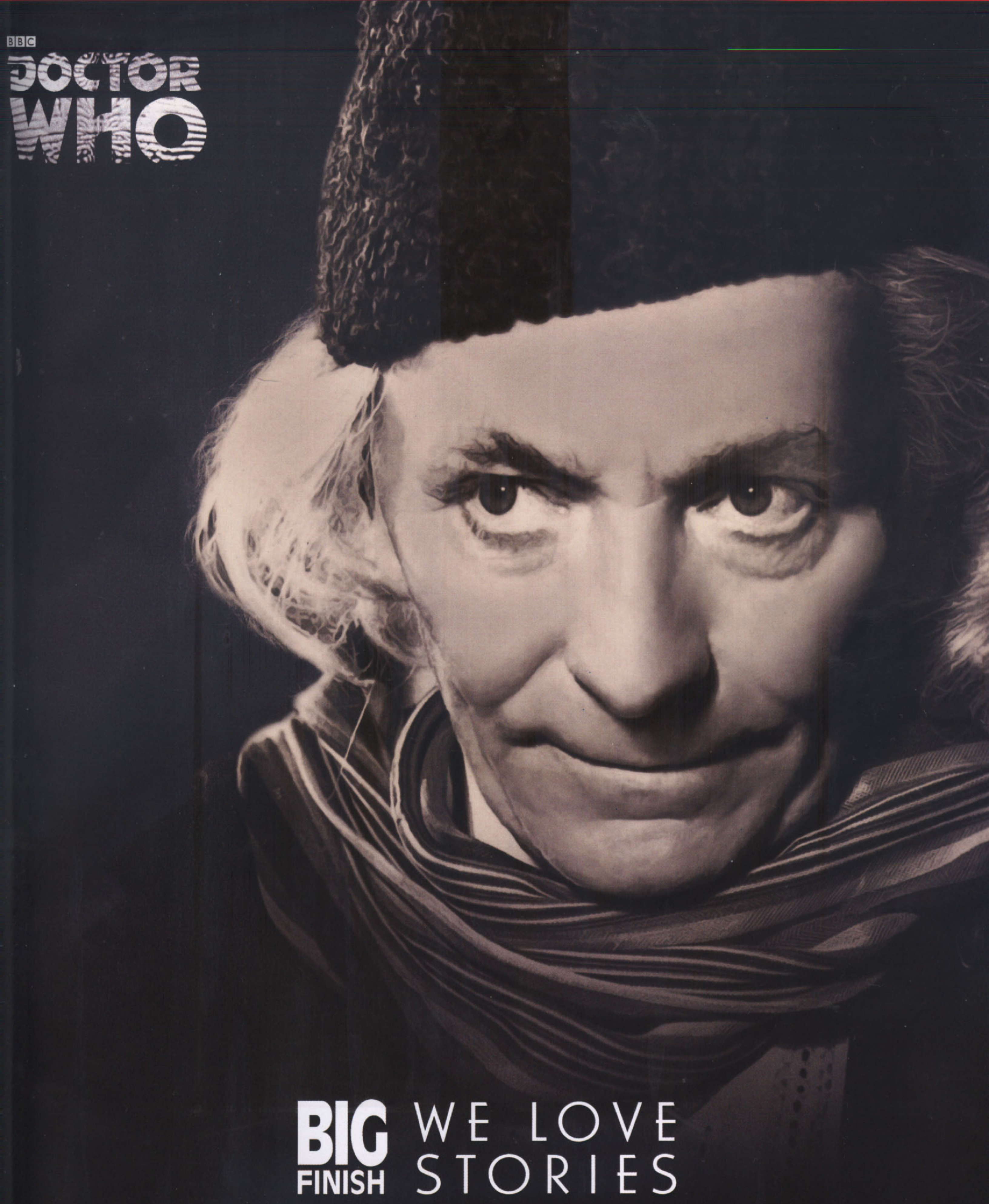
'The Return of *Doctor Who* – More News Inside!' promised the headline on the cover of **DWM** 203. Eager readers flicked quickly to *Gallifrey Guardian* to be greeted with a hastily inserted stop press. It simply read: 'The BBC Cancel *The Dark Dimension*. Turn to page 39.' *Heartbreaking!!* Page 39 went into more detail: 'The statement announcing the cancellation of the project was made by David Jackson, a senior producer at BBC Video, who told us that "Due to the constrictions of our budget and the time available, the production has been cancelled."' What a disappointment! And so the long wait continued...



Gallifrey

THE BBC CANCEL
THE DARK DIMENSION
TURN TO PAGE 39

COMING SOON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THE

Writer
Russell T
Davies

Controller of Drama
Commissioning
Jane Tranter

BBC Wales'
Head of Drama
Julie Gardner

> "I had people lining up to tell me it was idiocy."

RUSSELL T DAVIES ON RESURRECTING *DOCTOR WHO*

WAY BACK

PART ONE: BRING ME TO LIFE

September 2003: The BBC announces that *Doctor Who* is finally to return to our screens. Ten years on, Russell T Davies, Jane Tranter and Julie Gardner reveal just how the trip of a lifetime began – and why they were asked to stop!

FEATURE BY **CAVAN SCOTT**

Cast your mind back ten years. Can you remember what you were doing in August 2003? Listening to the latest Big Finish audio, maybe? Browsing the BBC *Doctor Who* novels in Waterstones? Reading about the plans for a new *Doctor Who* webcast in **DWM**?

Or maybe you didn't really know what *Doctor Who* was? Even if you did, maybe you thought it was just that old, crumbly TV series your dad used to watch, the one with the wobbly, cardboard sets and the robots that couldn't get up stairs?

Russell T Davies remembers what he was doing in August 2003. It was the month he received the phone call that changed everything, the month when he was asked to help bring back the world's longest-running science-fiction television series.

In the first of a special two-part feature, **DWM** delves behind the scenes of the biggest comeback in TV history. Russell, Jane Tranter and Julie Gardner reveal the reasons behind the *Doctor Who* revival, how they became involved and how it nearly came crashing to a halt before they'd hardly begun.

FIRST CONTACT

Russell T Davies first approached the BBC about making *Doctor Who* back in late 1998. After working as a producer on BBC school holiday series *Why Don't You..?*, Swansea-born Russell had received his big break with the 1991 children's science-fiction thriller *Dark Season* which was followed by *Century Falls* two years later. A move to Granada Television saw him producing and writing kids' hospital drama series *Children's Ward* and ultimately create *The Grand* for ITV in 1997. While the period drama set in an Edwardian hotel was a ratings hit, Russell's career would reach new heights with his first collaboration with independent producer Red Productions. Controversial drama *Queer as Folk* premièred on Channel Four in early 1999 and was followed by a sequel and the primetime comedy-drama *Bob and Rose* in 2001. Of course, all that was to come when Russell sat down with Patrick Spence, then Head of Development in the BBC Drama Department.

Spence was interested in Russell's plans for *Doctor Who* but the situation was more complicated than the BBC had realised. "They discovered – as I'd warned them – that they didn't have the rights to the show," Russell recalls, "so that fizzled away. I then had another meeting with Pippa Harris [Head of Drama Commissioning] around 2000 or 2001." Russell breaks off to declare that he wishes he'd kept a diary at the time as his memory of the exact dates are vague at best.

"I do remember talking in that second meeting about *Walking with Dinosaurs*, because that showed what CGI could do on a TV budget."

The very same meeting also saw Russell pitching the idea of the Doctor facing a homicidal Anne Droid in a futuristic version of *The Weakest Link*.

"I'd just been to New York for the launch of *Queer as Folk USA*," he explains. "Anne Robinson was plastered all over the city for the American version of *The Weakest Link*. There was a vast screen in Times Square with a gigantic Anne Robinson blasting us tiny mortals with her voice. I nicked that for the *Bad Wolf* episode, there and then."

Unfortunately, even the prospect of robotic game-show hosts didn't tickle Harris' fancy, with nothing coming of the meeting. "I suspect they weren't that interested," Russell suggests, "and used *Doctor Who* as a pretext to talk to me about other projects, but I had plenty of work from ITV and Channel Four. For me, it was *Doctor Who* or nothing."

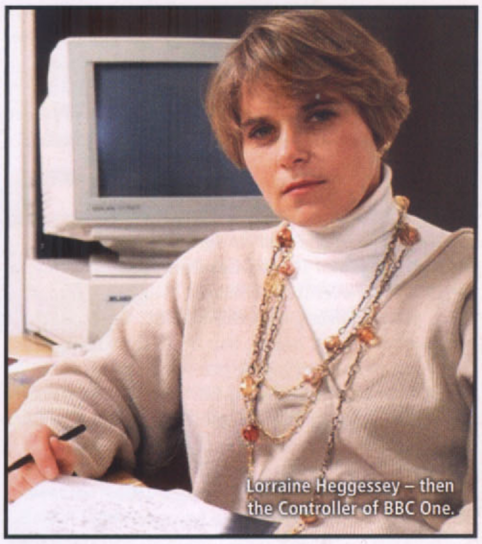
Russell wasn't giving up. He knew Nicola Shindler, the owner of Red Productions, was meeting with Lorraine Heggessey, Controller of BBC One. Would she mention the possibility of Russell making *Doctor Who*? "A stealth invasion!" Russell beams. "Nicola did so, but God knows if that had any effect."

THE LAST CHANCE

Nicola would however play a major part in bringing *Doctor Who* back to our screens, albeit through a chance encounter. It was late 2001, and the BBC was launching another Red Production drama: *Linda Green* starring Liza Tarbuck. Russell had written one of the episodes and was invited to the press launch at the Lowry Hotel in Manchester. He was about to meet Jane Tranter for the very first time.

"Ah, that fateful night," smiles Russell. "I remember Chris Eccleston was also there, because he was in the very first episode of *Linda Green*. Marc Warren was there too, years before he was Elton Pope. Clare Rushbrook from *The Impossible Planet*, Dan Ryan from *Midnight*... It was a *Doctor Who* convention before the fact!"

Nicola Shindler was also at the event, of course, and spotted the BBC Head of Drama across the room, and decided to play matchmaker...



Lorraine Heggessey – then the Controller of BBC One.

"Nicola, who had a drink or two inside her, got excited and told me to talk to Jane about *Doctor Who*," remembers Russell. The writer did as he was instructed, but was now beginning to doubt the wisdom of banging the *Doctor Who* drum at every opportunity. "To be honest, I thought harping on about *Who* was harming my potential for future work. If it hadn't gone well, it would have been the last time I pitched for the show. There were lots of other things I wanted to do for the BBC so it was time to get off my high horse. I swear I was on the point of moving on."

The conversation went well, but Russell still wasn't holding out much hope: "Jane was lovely and enthusiastic, but I thought she was just being polite and I'd hear no more about it. I had absolutely no idea the significance she gave that conversation. Talk about lucky!"

FOR THE LOVE OF WHO

But lucky it was. Unbeknown to Russell, Jane had been waging her own campaign to bring the TARDIS back to BBC One for some time.

A former BBC Radio Department secretary, Jane Tranter switched to television in 1987. Following a stint at Carlton Television as script editor on popular ITV shows such as *Bramwell* and *Frank Stubbs Promotes*, Jane moved to the BBC in 1997 as Head of Drama Series. Her commissioning of *Warriors, Wives and Daughters* and *Crime &* ►

◄ *Punishment* would lead her to be appointed Controller of Drama Commissioning across all channels, a post she held until 2006, after which she crossed the Atlantic to become Head of BBC Worldwide Productions in Los Angeles.

She was also a dyed-in-the-wool *Doctor Who* fan.

"I have a lot of folk memories about TV when I was growing up," Jane remembers, "of things being watched in the house. I was aware that if I couldn't sleep and crept downstairs in the evening my parents would be watching *Coronation Street* in black-and-white – but the only thing I can really remember watching with any degree of intensity was *Doctor Who*. I loved that show. I loved the Doctor. I loved his assistants. I loved everything about it. I distinctly remember the last five minutes of every episode because it was a strange mix of terrific excitement while I waited to see what would happen and the absolute disappointment of realising it was about to end. Then the unbearable wait for the next episode would begin..."

It wasn't just *Doctor Who*. Jane was a passionate telefantasy fan, devouring such series as *The Tomorrow People*, *Timeslip* and, most of all, *Star Trek*. "I just loved the whole science-fiction genre," she admits. "I was born in the wrong decade. It's okay to say you're a geek now, but in the 1970s it was just a bit weird."

THE PARTY OF YOUR LIFE

Weird or not, Jane's passion for the genre never left her. "One of the first things I was told when I took on the job of Drama Commissioner was that I had to solve evenings. Lorraine Heggessey had a theory that building a successful BBC One schedule was like building a house. You needed strong foundations, so everything pre-watershed had to be the best it could possibly be. *Casualty* had to be good. *EastEnders* had to be good. I was asked to find something for 8pm on a Sunday night, but all I could think about was Saturday evenings. This was my chance to bring back *Doctor Who*."

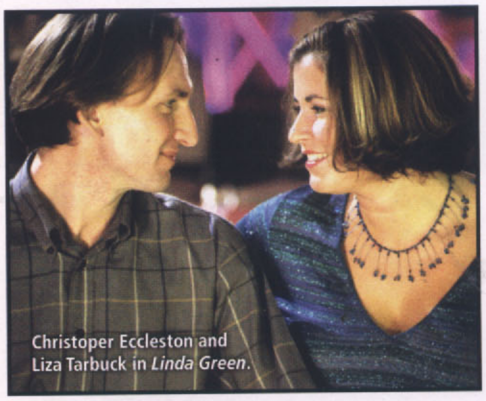
Jane's tactic was to wait for her moment, expecting that sooner or later Saturday night would come up in conversation – but it never did. "No-one mentioned it at all and I didn't have the courage to bring it up."

The time would finally come after Jane's successes had begun to pile up. "I couldn't bear it any longer. Gambling that enough of my shows were working for people not to think I was a complete lunatic for even mentioning the Doctor, I sort of shrieked '*Doctor Who*' at Lorraine during a meeting."

And what was the result? Did the controller jump to her feet, punch the air and shout, 'Yes! This is what we've been waiting for'?

"No," Jane answers honestly. "She said, 'Well, maybe' and we left it there."

So that was that – until that chance meeting at the Lowry Hotel...



Christoper Eccleston and Liza Tarbuck in *Linda Green*.

Queer as Folk producer Nicola Shindler with Russell in Canal Street, Manchester.

"I practically ignored it. I didn't quite believe it and I thought, if it does happen, it'll be a nightmare... it'll be banished to BBC Three."

"There I was at the *Linda Green* press launch, heavily pregnant with twins, big and uncomfortable, and Nicky Shindler appeared like a fairy godmother. 'You must come and meet Russell,' she said, 'but I have to tell you he really wants to make *Doctor Who*.'

"I nearly gave birth, right there. Suddenly, in that one second, everything made perfect sense. I hadn't known Russell was a huge fan, never made that lateral leap. All I knew was here was the guy who'd written an amazing episode of *Linda Green*; that had been behind *Queer as Folk*. Because of his tone and integrity and his absolutely, unswerving search for the truth in every dramatic situation, I also knew that Russell was what we needed for *Doctor Who* in the twenty-first century."

Russell's groundbreaking series *Queer as Folk*.

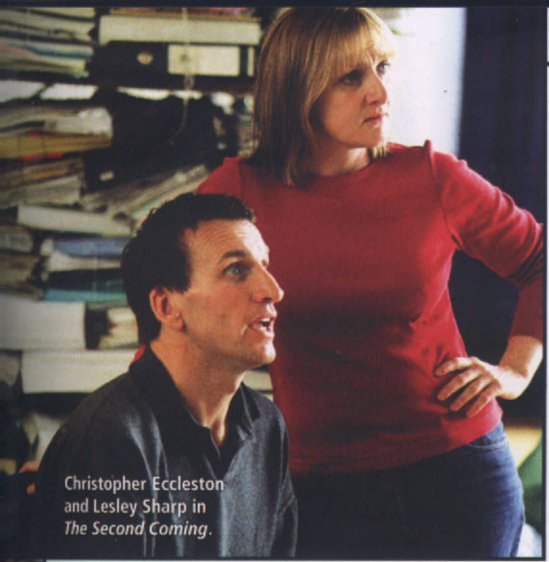
As Russell recalls, the actual conversation between the two was brief and no promises were made, but as she left the party Jane knew they were starting down a very particular road. "From that moment, I knew *Doctor Who* would happen," Jane insists, "because we were determined and when people are determined and passionate, nobody stands in their way."

COLD FEET

Jane returned to the BBC and arranged a meeting with Lorraine Heggessey to tell her that Russell was interested in doing *Doctor Who*. "She said fine, let's go for it. It wasn't a question of let's look at a script and I don't really remember discussing it with anyone else, mainly because it was quite a transitional time at the BBC. Mark Thompson had just left the post of Director of Television and [his replacement] Jana Bennett was quite new, so Lorraine and I just got on with it." Jane is crystal clear about why Lorraine got behind the project however: "The decision was never 'we're going to bring back *Doctor Who*'. The decision was 'Russell is going to write *Doctor Who*'. And that's very different."

Russell meanwhile was having second thoughts. As conversations rumbled on in the background, Russell's agent mentioned to him that Jane Tranter was serious about wanting him to do *Doctor Who*.

"In every other interview, I've said I leapt about with joy, because that's an easier story to tell," Russell admits. "The truth is, I practically ignored it. I didn't quite believe it and I thought, if it does



Christopher Eccleston and Lesley Sharp in *The Second Coming*.

© REX

happen, it'll be a nightmare. It won't have the money, they'll want an ironic or nostalgic or retro version, it'll be banished to BBC Three.

"Or worst of all, it'll be a reboot. No thanks."

This was early 2003 and work had been completed on *The Second Coming*, his ITV two-parter about the return of the Son of God (played by Christopher Eccleston, no less). Russell was at the top of his game. Was *Doctor Who* suddenly too much of a risk?

"To be blunt, you have to look at your own status. For a writer in my position to go from writer-owned independent productions to a BBC in-house show is considered a backwards move. That was certainly the view in 2003 and it's the same now. If it has changed at all in 2013, that's only because of *Doctor Who*'s success!

"I had people lining up to tell me it was idiocy. Even Nicola Shindler told me it would never be the hit I wanted it to be."

Looking back, Russell is quick to point out that such opinions had nothing to do with *Doctor Who* itself. In an industry driven by status, the fact that he was even considering such a move was seen as a wrong turn. "It wasn't snobbery. No-one could have known that *Doctor Who*, impossibly, would become a star-maker for those both on and off screen. I was being asked to devote a lot of time to a programme I hadn't invented and didn't own, the exact opposite of what someone in my position should be doing.

"Also, over the years you build up a career by finding good people you can trust, spending decades learning not to work with idiots. Red Productions was practically my home. I had no intention of leaving. The result was that I didn't know a soul inside the BBC. I was very wary of working with strangers. Again, you've got to protect your own career because no-one else will."

Then there were doubts over the show itself. "I love *Doctor Who*," Russell insists, as if we could have any doubt. "I absolutely love it. Did I ever want to make that my job? Really? Wasn't it just fun, just a hobby? All these doubts were plaguing me, threatening to sour *Doctor Who* in my head. I didn't want that to happen!"

So Russell did nothing. He carried on with his work, trying to put all thoughts of the Doctor to the back of his mind. He knew he had the time. This is how TV works. People get distracted, work on other projects. Perhaps, after all that, *Doctor Who* would fade away again.

And then he received that phone call from Julie Gardner.

THE WELSH CONNECTION

At the BBC, more decisions were being made. Not only was Jane Tranter drawing up plans for the Doctor's return, she was preparing to send the Lord of Time somewhere he had never been before – Cardiff.

From the off, Jane knew who she wanted to work with Russell on this show. With more and more departments being decentralised, all eyes were on the Welsh capital. September 2003 saw Julie Gardner installed as Head of Drama for BBC Wales, having previously worked as Development Producer at London Weekend Television where she had been developing *Casanova* with Russell. To Jane, Julie was "the biggest cheerleader and joiner-in in the world" and therefore the perfect woman for the job. "I spoke to her on the phone and said: 'Okay, we're going to offer Russell *Doctor Who*. Do you want to do it? And if you want it, we'll do it in Cardiff.'"

And what was the answer? Did Julie bite Jane's arm off?

"No. There was a distinct pause," Jane recalls.

"I remember the pause," says Julie, picking up the story. "I remember thinking this is huge and really important, but I don't know *why* it is huge and really important. I was only a few weeks into a job that I was ludicrously under-qualified for. Before this point, I had only ever produced, but had taken the job knowing the BBC wanted a thriving Welsh department that would make network drama rather than its staple of local dramas. Being offered *Doctor Who* was hugely significant and I should have been saluting or something."

Then a realisation began to dawn; something Jane had said. Russell T Davies was involved. ►

The TARDIS finds a new home in Cardiff.

CREU GWIR FEL GWYDR O FFWRNAIS AWEN
IN THESE STONES HORIZONS SING
POLICE BOX

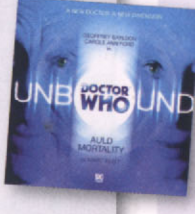
2003 AND ALL THAT...

Doctor Who in the public eye...

JANUARY

Third Doctor radio dramas *The Paradise of Death* and *The Ghosts of N-Space* get repeat broadcasts on new digital radio channel, BBC7.

FEBRUARY



Big Finish announces *Doctor Who Unbound*, a series of six single-CD releases telling 'What-if...' stories, featuring new actors in the title role. Geoffrey Bayldon will be the first to appear as an alternative Doctor alongside Carole Anne Ford's Susan.

MARCH

The *Sunday Mirror* announces that the team behind *The League of Gentlemen* is in talks with the BBC about bringing back *Doctor Who*. Mark Gatiss will play the Doctor! The League sadly rebuff the rumour. Meanwhile in the *Observer*, Jane Tranter says she'd like to do a modern version of *Who*, starring "someone like Judi Dench."

APRIL

The BBC closes its Special Effects Unit, responsible for many props in *Doctor Who*'s original 26-year run.

MAY

BBCi (the BBC's online department) webcast a new version of Douglas Adams' *Shada*, starring Paul McGann as the Doctor. Big Finish provides the audio, artist Lee Sullivan the pictures.

JUNE

Terry Nation's estate place an embargo on the Daleks appearing on television during the latter part of 2003.

JULY

'Meet the Ninth Doctor Inside' shouts the cover of **Doctor Who Magazine** issue 333 as BBCi announces *Scream of the Shalka*, a new webcast featuring Richard E Grant as a brand new incarnation of the Time Lord.

AUGUST

Shalka's full cast is announced. Grant will be joined by up-and-coming actress Sophie Okonedo as new companion Alison while Derek Jacobi will cameo as the Master.

SEPTEMBER

Lorraine Heggessey reveals in an interview in the *Daily Telegraph* that *Doctor Who* will return to BBC One in 2005, written by Russell T Davies.

OCTOBER

Big Finish unveils Arabella Weir as the first-ever female Doctor (spoofs aside) in *Doctor Who Unbound: Exile*. The *Fast Show* star tells **DWM** that Britney Spears would make a "damn good Doctor Who."

NOVEMBER

DOCTOR WHO
ZAGREUS

Scream of the Shalka débuts on BBCi. Elsewhere Paul McGann, Sylvester McCoy, Colin Baker, Peter Davison and the late Jon Pertwee join forces for Big Finish's 40th anniversary romp, *Zagreus*.

DECEMBER

Russell T Davies tells **DWM** that BBC One's *Doctor Who* is planned to be 13 episodes long and will be "a potential long-runner."

Russell with his newly appointed producer of *Doctor Who*, Phil Collinson.

© REX

◄ "Suddenly, it made complete sense. I'd been working with Russell for a few months and knew he was a massive fan of *Doctor Who* but didn't know he'd been asking the BBC, casually and for a number of years, to bring it back. But as soon as Jane said his name it all made sense, so I got off the phone and gave him a call. I can remember exactly where I was, walking up Goldcrest Terrace in North London, calling him on my mobile."

Russell can remember where he was too - on holiday in France. He can even remember *when* it was, for once. "I can definitely date that," Russell grins, "because all holidays disappeared when *Doctor Who* became real. Julie phoned me and said 'They're serious about *Doctor Who*, you know? They want you to do it. And they want me to exec it, in Cardiff."

"This time *he* paused," adds Julie, "and for a moment I thought, 'Oh my God, he's going to say no'. There was a moment of complete panic. I couldn't do this without him.

"But then he said yes."

Months later Julie asked Russell about the hesitation that had caused her so much anxiety. "He said that it was that moment when you get the dream you've been thinking about for so long, something that is such an important part of your life. It's thrilling and it's exciting but it also makes you realise that 'Oh, this is real now. What does that actually mean?'"

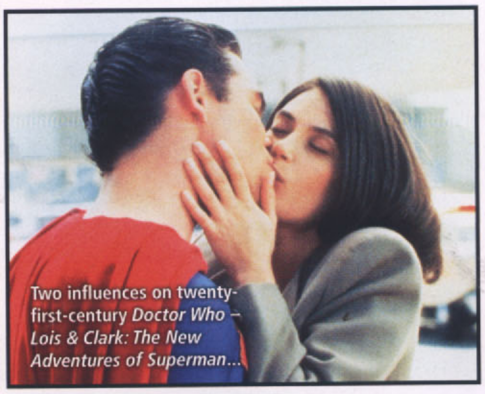
For Russell however, the real clincher was the person making the call. "Julie's involvement was the turning point," he shares. "At last there was someone at the BBC who I knew and trusted. And the thought of reinvigorating drama at BBC Wales was really, truly exciting."

Really? What about all those doubts about making the wrong turn, about going against the perceived wisdom of what a writer in his position should be doing?

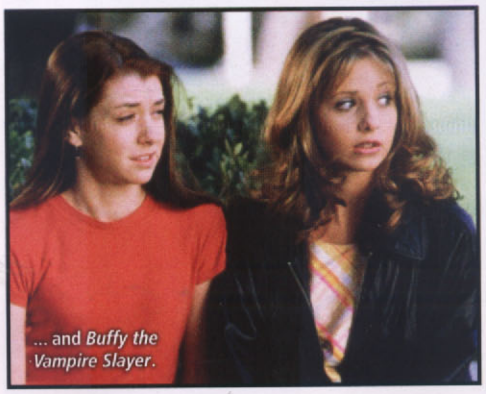
"Okay, let's not put the rose-tinted glasses on just yet; the involvement of BBC Wales also counted against it, because I live in Manchester. That's quite a distance. Did I really want to do that, to rent or buy a property in Wales with no relocation expenses from the BBC? I could have stayed in Manchester, stayed in work, and stayed richer. Thank God I never did!"

DECLARATION OF INTENT

A month later, on Friday 26 September 2003, the story broke - *Doctor Who* was returning, with Russell on writing duties. In an interview for the *Daily Telegraph*, Lorraine Heggessey revealed that the six-part Saturday night series, unlikely to be broadcast before 2005, would be "fun, exciting, contemporary and scary." The complicated rights situation Russell had warned Patrick Spence about in the late 1990s had been resolved. Heggessey revealed that she'd wanted to bring *Doctor Who* back for over two years, but the rights had been held by the BBC's commercial arm, BBC Worldwide, who had been looking to establish a Hollywood film deal. "Worldwide has now agreed," Heggessey told media editor Tom Leonard, "that as they haven't made the film and I've been waiting for two years, it's only right that BBC1 should have a crack."



Two influences on twenty-first-century *Doctor Who* – *Lois & Clark: The New Adventures of Superman*...



... and *Buffy the Vampire Slayer*.

PHOTOS © REX

But why make the announcement *now?* None of the details about the new series had been set in stone, and Russell himself couldn't really start work until January 2004 at the earliest, thanks to his commitments with Red Productions. Was the news supposed to have come out so soon? Was it a leak?

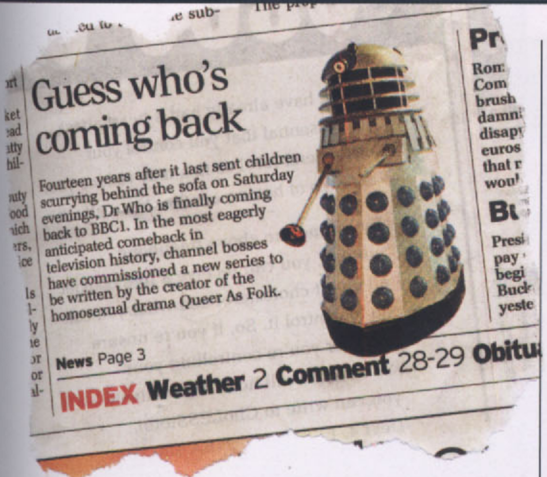
"Right," says Russell decisively, "fan myth number one. The news wasn't leaked at all. It was placed, very deliberately in the *Telegraph*. That was planned for months. It felt a bit strange, announcing a show 18 months from transmission, but the news would have leaked soon anyway. Word had begun to spread a few days beforehand, like a humming of wires. Fandom is practically psychic at times. Phil Collinson had already got rumour of it within the industry, and phoned me up about a week before the announcement, demanding to know if it was true - and could he work on it." Collinson would later get his wish when he began work as *Doctor Who*'s producer in January 2004.

> "Phil Collinson had already got rumour of *Doctor Who*'s return within the industry, and phoned me up about it."

Others were also hitting the phones. "Clayton Hickman, the editor of **DWM** at the time, called me a week or two before the *Telegraph* interview, again asking if it was true. You know, I never asked where he heard it from. Ask him now!"

Don't worry, Russell we already have. His answer appears next issue, but in the meantime, how did it feel that the cat was well and truly out of the bag? Was it a relief?

"It felt marvellous. The programme felt real. Up to that point, I'd been waiting for someone, somewhere to say, no, it's too expensive, or it'll never work - but once it was announced in the press by the Controller of BBC One there was no turning



Guess who's coming back

Fourteen years after it last sent children scurrying behind the sofa on Saturday evenings, Dr Who is finally coming back to BBC1. In the most eagerly anticipated comeback in television history, channel bosses have commissioned a new series to be written by the creator of the homosexual drama Queer As Folk.

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back. That interview was huge, the moment that cemented the entire future of *Doctor Who*, although there were still a lot of battles to be won."

Before any work could begin, serious conversations had to be had. Money needed to be discussed. "People think that BBC Drama allocates a show a set amount of money, and that's it," Russell says, "but that's almost the last stage. Striking a deal is very complicated. We were a co-production, looking for finance from both BBC Drama and BBC Wales with their separate agendas and budgets. Then we had to factor in BBC Worldwide, which can't guarantee a fixed sum until overseas sales have been gauged, yet overseas sales can't commit until they've seen the show. Round and round it goes, while the production steamrollers forward, the money still in flux. Your budget isn't guaranteed until just before shooting begins, sometimes afterwards.

"The show had been announced, there was no turning back, but I still couldn't be sure what there was no turning back *from*."

From the off, Lorraine had wanted *Doctor Who* to return to Saturday nights, but that in itself brought a limitation. *Doctor Who* was getting a Light Entertainment slot and so therefore would only receive a Light Entertainment-style budget; about a third of what the production team needed.

"There were many mountains to climb, just to get the money we needed to make the show look good enough," says Russell. "In other words, it was tense, but exciting – just like every other TV show I've ever made."

DOCTOR WHO?

The announcement was out and suddenly the world was clamouring for information. Who would play the Doctor? What enemies would be returning? *The Sun* was even asking if the Doctor would be gay, a rumour Russell squashed in the December 2003 issue of **Doctor Who Magazine** by citing journalist cowardice. The tabloids had never asked if Jesus would be gay in *The Second Coming*. Doctor Who was obviously an easier target than the Son of God.

The Time Lord's sexual orientation aside, details about the new series were still thin on the ground. "I'd barely started," Russell admits. "I was still setting up *Casanova*, and finishing off *Mine All Mine* for ITV. Obviously, I was thinking about it ferociously. If it had stayed only six or eight episodes, I would have written them all. *Rose, The End of the World, Dickens, Father's Day* and *The Parting of the Ways* were already taking shape as tent poles for the series. I really should have written this all down!"

The decision to move to 13 episodes came in the first official meeting between Jane, Russell and Julie in early September 2003. "Things really took shape when I finally got to see Jane with Julie," remembers Russell. The idea was always that *Doctor Who* would return to its ancestral home of Saturday night viewing, although the scheduling had little to do with the series' origins.

POLICE
BBC
BBC ONE
DOCTOR WHO
SATURDAYS AT 7PM
JCDecaux

The return of *Doctor Who* in 2005 was heralded with a huge publicity campaign.

© NICHOLAS SMALE

"Significantly, it was because they remembered how well *Lois & Clark* [broadcast as *The New Adventures of Superman* on BBC1 in the 1990s] had played in the early evening slot," Russell reveals, "not *Doctor Who* itself!"

Did the success of American imports such as *Lois & Clark* and *Buffy the Vampire Slayer* also play a part in the decision to make the episodes 45 minutes?

"We originally discussed making them an hour," Julie explains, "although everyone felt instinctively that was wrong. I could see how much plot could be put into a 45-minute slot from the American shows I was watching at the time and was worried that 60 minutes would feel too ploddy. We would lose the lightness of pace Russell wanted. Of course, I'm sounding extremely wise after the event here. The discussions were largely led by Russell's instinct, which was so refined even during these early conversations. It was astonishing."

Jane admits that her own thoughts were still very much influenced by *Doctor Who*'s original format. "I brought a lot of assumptions to the table. I just assumed that yes, there would be an assistant but also that the Daleks would be in the first episode and that we would be telling stories in four to six episodes with cliffhangers at the end of each one."

Russell was sure that this was wrong for the revived series. "He said we're not going to have Daleks in the first episode," Jane recalls. "If we're going to introduce them, we'll introduce them at a later point. And we should have complete stories every week." Russell talked about *Buffy*, how series creator Joss Whedon was telling enormous stories within the limitations of a single 45-minute block. "I wasn't sure. Everything seemed too huge to fit into one episode, but Russell said we could and we would and every now and then we'd earn the right to have a two-parter. He told me to trust him and I did."

"I was only there on condition that the ideas were down to me," admits Russell. "I think I expected it to be more of a struggle, simply because everyone ►

PAST ENCOUNTERS

Jane Tranter's TARDIS shame – exposed!

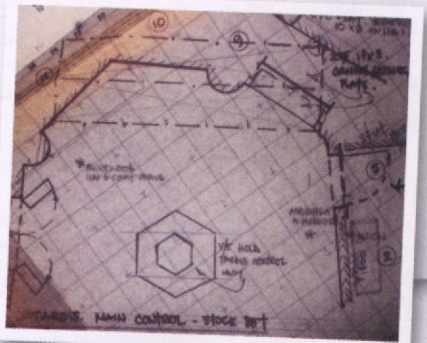
During their first meeting, Russell presented Jane with a special little present – a toy Dalek. "It was one of those tiny Product Enterprise versions," he explains, "not the poor Corgi jobs, because the Product Enterprise Dalek is so accurate, and so much fun at that size. It just said, no matter how many innovations we bring, I'm going to make the same old show. Not a reboot. Just good old *Doctor Who*.

"And don't forget, Jane had been a floor manager for [1980s producer] John Nathan-Turner back in the old days, marking out the TARDIS set in the North Acton rehearsal rooms. She knew the show of old and has actually said that she knew the show would work again when she saw the Dalek."

Jane confirms that she still has that Dalek out on her desk in Los Angeles to this day – but wait, what was that? Jane Tranter worked for JN-T in the 1980s? Is this a new *Doctor Who* fact we've just uncovered?

"Not exactly," Jane jumps in. "It was the late 80s, the only time when I wasn't watching *Doctor Who* – not because I didn't like it, I have to say; but because I was going out and drinking beer.

"I wanted to be an Assistant Floor Manager, or AFM, at the time and one of the things you had to do was mark up the rehearsal room floor using coloured tape. It was quite practical and most AFMs didn't like doing it, so I volunteered. They gave me the most complicated mark-up in the world – the TARDIS. I spent all of one Saturday marking up the TARDIS on a grubby piece of floor in Acton, with the tape not sticking to the carpet properly, only to realise that I'd had the design the wrong way up on the tracing paper. Everything was back-to-front so I had to pull it all up and start again. Russell loves that story."



◄ had warned me about the layers of bureaucracy at the BBC. But I think Julie and Jane did a lot to remove the red tape from around me, or at least make it invisible. They really listened to me," he says, still surprised by the fact all these years later. "When I said no to two-part stories in order to keep cliffhangers, Jane was happy. When I explained why the Daleks wouldn't be in the first episode, she loved it. She did think the Autons were a bit too nostalgic, but when I defended them, she agreed. It was creative and invigorating right from the start."

"Russell was always so clear with what he was doing," insists Julie. "This was a high-concept sci-fi show, scheduled on prime-time Saturday night. The shows we were influenced by – the *Smallvilles* and the *Buffys* – were all still at the edge of mainstream. Russell's moment of genius for Episode 1 was the Autons. I can still remember his pitch; that you have to have something a child will see on the way to school on Monday and be frightened. He knew instinctively how to bring in the mainstream audience by not going too sci-fi, too big, too soon. And then, the next week, he turned that on its head by going to the end of the world and having a parade of aliens. That's Russell's creative bravery in a nutshell."

So, were they convinced that *Doctor Who* would be a mainstream hit from day one? "Not at all," admits Julie. "We never knew until the viewing figures. When we finally aired, I'd wade through every single newspaper, check the viewing figures over and over again and worry, worry, worry. That happened for the whole five years I was there. There have been other shows when I've been more relaxed, but not *Doctor Who*."

Michael Grade – *Doctor Who*'s nemesis in the 1980s! – returned to the BBC in 2004 as Chairman.

© REX

What made *Doctor Who* different? "It was hugely personal. It still is. It was the most important show I've ever worked on and always will be. But no-one can sit here and pretend we knew this would happen. All I knew is that I would have watched it even if I wasn't making it, meaning that it was hitting the right pulses – and I completely believed in what Russell was doing."

INITIAL CONCERNS

Elsewhere in the BBC, confidence wasn't so high. Both Lorraine and Jane had put their names behind the project, but realised they still had fights on their hands. "*Doctor Who* was polarising in terms of marketing and communication," recalls Jane. "Not everyone thought it would be a success, but we just got on with it."

It's fair to say that the BBC wasn't known for its telefantasy at the turn of the twenty-first century. The 1990s had seen a few attempts to produce sci-fi shows to varying levels of success – the likes of *Crime Traveller* and *Invasion: Earth* had come and gone. Even Vic Reeves and Bob Mortimer's *Randall & Hopkirk (Deceased)* revival had vanished after just two series. Had the viewing public's appetite for homegrown science-fiction dwindled away?

"No," insists Jane firmly. "I never doubted for a minute that the public wanted fantasy with a science-fiction edge. If you look back at British storytelling over the centuries, one overall thing is absolutely clear – the British people adore stories. They also like to be kept waiting; they're anticipatory, liking things in chapters or serialisations."

> "When Michael Grade returned to the BBC as Chairman, Mark Thompson asked us if we could stop making *Doctor Who*."

They also really love a good murder.

"Yes, and we were being supplied with murder stories left, right and centre. I don't think the British audience ever went off fantasy. The issue was with us, the commissioners, the networks. Television executives get anxious about science-fiction. There's no hiding with the genre. If it's good, it is very, very good. When it's bad, it looks pants."

Jane also believes it's a harder sell for producers and writers. "You're sat in a grey room asking for

In the late 1990s, the BBC had turned its hand to sci-fi with *Invasion Earth*...

... *Crime Traveller*...

... and *Randall and Hopkirk (Deceased)*.

STAR STRUCK

Jane Tranter may have loved the Doctor as a child, but another spaceman would later steal her heart...

Come on then, spill the beans. Who was the interstellar love of your life?

"When I was a teenager, everyone had pictures of pop stars on their walls, the Bay City Rollers or someone. All I wanted was a picture of Captain James T Kirk."

So your walls were covered by posters of the Enterprising love-rat?

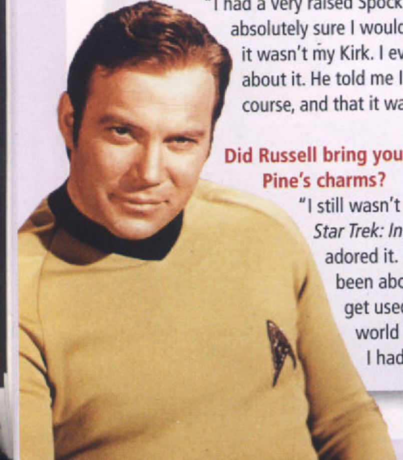
"It was impossible. No magazines in England had posters of William Shatner! I had to get a friend's mother to sketch a photo from the *Radio Times*!"

How did you cope with Chris Pine stepping into the Shat's shoes in the 2009 *Star Trek* reboot?

"I had a very raised Spock eyebrow and was absolutely sure I wouldn't like it because it wasn't my Kirk. I even talked to Russell about it. He told me I was wrong, of course, and that it was a brilliant film."

Did Russell bring you around to Chris Pine's charms?

"I still wasn't convinced until I saw *Star Trek: Into Darkness* and adored it. I realised it had all been about me and had to get used to the fact that the world had moved on, and I had to move on with it."



Mark Thompson – Director General of the BBC in 2004 – asked Jane Tranter if production could be halted on *Doctor Who*.

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PULL TO OPEN

Russell gets his dream job – being in control of the TARDIS!

permission to let your imagination run wild. How much easier is it to say, hey, Charles II is a really interesting monarch; why don't we do another nice historical story instead?

Jane is convinced this was the reason telefantasy was struggling to find a home on mainstream television: "Our science-fiction had been pushed into a worthy and overly serious place. Now, science-fiction has to be taken seriously, but it doesn't have to be serious in tone. There's a difference. I knew that through CGI we had the production values to tell these stories properly. What's more, I also knew that Russell would be incapable of telling these stories badly."

"I think one thing's worth pointing out," says Russell. "The BBC is a many-headed monster. So when Patrick Spence or Pippa Harris are having meetings about *Doctor Who*, that's just one thing on their development slate. At that early stage – in 1998 or 2001 – the existence of the meeting isn't even passed up the chain. I bet the Head of Drama never even knew about it. So that wasn't an example of 'the BBC' wanting *Doctor Who* back, it was just individuals pursuing their own pet projects. So the massive difference in 2003 was that, for the first time, the actual Drama Commissioner was chasing the show. Jane wasn't an underling, she was the boss! And the boss of a huge TV Drama empire, with enormous power and resources. I also think it's funny that in all those years, no-one ever realised that Jane was a huge *Doctor Who* fan. Fandom often thinks it knows how the BBC works; but it never even spotted her!"

Russell also tells us that even before Jane Tranter had popped the question that "within the BBC, a single, constant voice had been nagging about *Doctor Who* for years – and that was Mal Young."

Mal had moved to the BBC in 1997, as the Controller of Continuing Drama Series.

"I remember, he did a very clever thing," Russell continues. "The walls of his department were covered with framed *Radio Times* covers for all of his shows – *EastEnders, Holby City, Casualty, etc.* And he included a framed cover of the 1996 Paul McGann TV Movie. So he brilliantly placed *Doctor Who* within Drama Serials, rather than Drama itself. Which meant that Mal was on our side, right from the start. It placed *Doctor Who* in a very strong position – if you look at all those Drama Serials titles, they don't get cancelled! They all come back, they're all long-runners, and that became *Doctor Who*'s position within the BBC, before we'd shot a single scene."

So in 2003, *Doctor Who* had cleared its first hurdle, with the likes of Lorraine Heggessey, Jane Tranter and Mal Young all firmly behind the project. But even after the official announcements had been made, other parts of the BBC still needed some convincing. April 2004 saw Michael Grade become Chairman of the BBC. Of course, Grade was the bogeyman of *Doctor Who*, having tried to axe the show in the mid-1980s, while he had been Controller of BBC1. What did the man at the very top think about the resurrection of a programme he'd thought he'd dealt with?

"Michael Grade didn't like *Doctor Who* at all," states Jane. "He thought it was hopeless. When he arrived as Chairman, Mark Thompson was back as Director General and actually asked me if we could stop. I said, no, we couldn't!"

But Thompson didn't just leave it at that. He asked if any part of the BBC had carried out research to show that the audience was hungry for *Doctor Who*? The answer was yes – sort of. BBC Worldwide had findings that were less than complimentary about *Doctor Who*. It was exactly what the powers-that-be needed to pounce on the fledgling production. So, how did Jane manoeuvre herself out of this tricky situation?

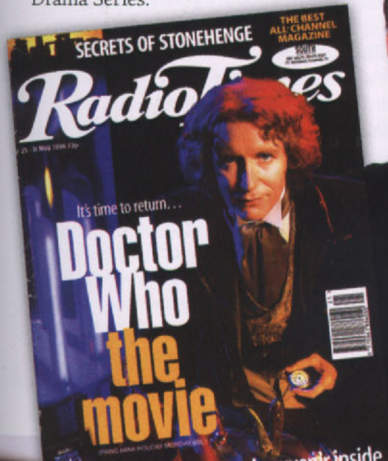
"I lied," Jane admits. "I said we hadn't any research at all. The BBC Worldwide research hadn't specifically asked 'Do you want to watch *Doctor Who*'. It had focused on how much people *knew* about the show – but the reaction was very much that there was a great chunk of people who didn't want to see it *at all*."

"I wish I still had the document," says Julie. "It really did suggest that *Doctor Who* was going to be a failure. It said that family viewing didn't exist anymore, that if parents like a show, the children won't because they automatically feel they have to rebel – and if the children like it, the adults will feel silly watching it. It also said that you'd never satisfy an existing fan base, because they'll want a very specific thing."

"I didn't tell anyone any of this," remembers Jane. "What's the point of making problems for yourself? So we just carried on..."

Did Russell know about the research? "Absolutely," he replies. "I told Worldwide they were wrong. And I was right!" **DWM**

Next issue The news of *Doctor Who*'s return spreads through fandom and the Ninth Doctor makes his début. No, not Christopher Eccleston – the *other* one...



Mal Young had a framed version of this *Radio Times* cover on the wall of his department.

DWM counts down to the 50th anniversary of *Doctor Who* this November, with its season-by-season celebration…

The Eleventh Doctor at the start of his life.

LET'S TWIST AGAIN

It's all change, both in front of and behind the cameras, as the Eleventh Doctor steps forward. But it still feels comfortingly familiar...

FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES THIRTY-ONE (2010)

Doctor Who is commonly divided up into eras (we've discussed this before), but each era is not necessarily distinct. In fact, prior to Matt Smith becoming the Doctor, the only time in the show's history where there was no continuation of characters, producer, or even production codes from one 'era' to another was 2005's *Rose* – and even that featured a past monster.

Now let's look at *The Eleventh Hour*. New Doctor. New companion. New producer. The production codes are reset – this is story 1.1 (*Rose* had also been 1.1). There are no returning characters or monsters. It's practically a whole new series!

Or is it?

As the season progresses, it gives us some nods to the past – appearances from the Daleks, the Weeping Angels, the Silurians, River Song. *The Pandorica Opens* has a whole host of returning

MYTH MAKERS

STEVEN MOFFAT

EXECUTIVE PRODUCER/WRITER

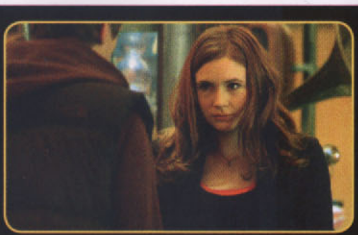
Steven Moffat was born in 1961 in Paisley. After gaining an MA in English, he worked as an English teacher. His father, Bill Moffat, was a headteacher who pitched the idea for a television series based around a school newspaper to a drama producer, and suggested his son should write it. The result of this was the BAFTA-winning *Press Gang*, a show that surpassed all expectations. As well as being dramatic, moving and very clever, *Press Gang* was also extremely funny, and it wasn't a surprise when Steven moved on to write sitcoms, the two most popular being *Joking Apart* (inspired by his divorce) and *Coupling* (inspired by his relationship with his second wife).

Steven had been a *Doctor Who* fan since childhood, and in 1999 wrote the star-studded *The Curse of Fatal Death* for *Comic Relief*. When *Doctor Who* returned in 2005, Steven was immediately signed up as a writer and produced some of the most acclaimed episodes – *The Empty Child/The Doctor Dances*, *The Girl in the Fireplace*, *Blink* and *Silence in the Library/Forest of the Dead* – which between them earned him a number of awards, as well as bringing him to the attention of film producer Steven Spielberg, who asked Moffat to write the screenplay for his upcoming *Tintin* movie.

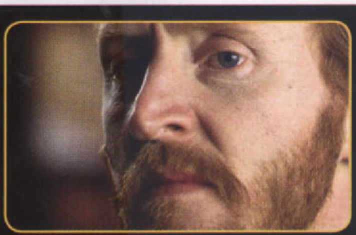
Steven was the natural choice to succeed Russell T Davies as *Doctor Who* showrunner, and when a writers' strike meant he had to choose between helming his favourite show and working in Hollywood, *Doctor Who* was the one he picked. Now, with the third series of *Sherlock* in production, Steven is currently in charge of two of the BBC's hottest properties.

MEMORABLE MOMENTS

"Every statue in this Maze, every single one, is a Weeping Angel."
The Time of Angels
Two heads are better than one – the Doctor realises the terrifying truth about the Aplan Maze of the Dead.



"But how did you know it was a dream? Before you crashed the van, how did you know you wouldn't just die?" "I didn't."
Amy's Choice
Rory finally gets to learn just how much he means to Amy.



"Van Gogh is the finest painter of them all… He transformed the pain of his tormented life into ecstatic beauty."
Vincent and the Doctor
The Doctor enables Van Gogh to discover how he has been judged by posterity.

"The Pandorica was constructed to ensure the safety of the Alliance."
The Pandorica Opens
The monsters assemble, and the Doctor discovers that the Pandorica and the legends surrounding it were a trap…

New adventures for Amy with her old-fashioned Doctor.

STAR PERFORMANCE

MATT SMITH

THE DOCTOR

Matt Smith (born Matthew Robert Smith in October 1982, Northampton) was 26 when he was cast as the Doctor – the youngest actor ever to play the part (Peter Davison had previously been the youngest at 29). As a child, Smith had been a gifted footballer and had played for Northampton Town, Nottingham Forest and Leicester City youth teams, but when he was 16 a back injury put paid to his plans of turning professional. A teacher suggested acting as an alternative, and Smith joined the National Youth Theatre where his talent was soon spotted – and one of the people who spotted it was agent Wendy Padbury (known to *Doctor Who* fans as Zoe Heriot, companion to the Second Doctor), who signed him up the day after seeing him in a production of *The Master and Margarita*.

He went on to have many theatrical successes, including being named 'Best Newcomer' by the *Evening Standard* for his performance in the play *That Face*. Smith's earliest television role was as assistant to Billie Piper in *Ruby in the Smoke*, and he went on to appear with her again with a guest performance in *Secret Diary of a Call Girl*.

Before *Doctor Who*, Smith's most prominent role was in the 2007 political drama *Party Animals*. In 2009, he auditioned to be John Watson in the Steven Moffat/Mark Gatiss show *Sherlock*. Moffat was impressed by the actor, but thought he was 'too barmy' for the role. Shortly afterwards, Smith auditioned for the role of the Eleventh Doctor, and this time the producer thought his eccentricity was exactly right for the part.

> 'A new era of *Doctor Who* that made a break with what came immediately before, adding in all sorts of things that the previous team had steered clear of…'

monsters, going so far as to namecheck ancient one-hit wonders such as the Drahvins, the Draconians and the Terileptils. However it's not just in these overt ways that it demonstrates its connections to what's gone before.

The popular Christmas song *Rocking Around the Christmas Tree* includes this lyric: 'Everyone's dancing merrily, In a new old-fashioned way'. Doing things in a 'new old-fashioned way' - well, that sums up what was going on here pretty well.

One of the (many) genius moves by Russell T Davies, the showrunner who helmed the successful revival in 2005, was to make the Doctor and his companion seem ordinary at first glance. The Ninth Doctor - Northern accent, buzz cut, leather jacket - could just be any bloke down the pub. Rose was an angst-free teen from an urban, multi-cultural estate, who worked in a shop and ate chips. But most of all, what they were - and what this new series was as a whole - was cool. Frock coats, cravats, question-marks, obvious eccentricities - nothing like that had a place in modern *Doctor Who*.

It had been a *very* long time since *Doctor Who* was cool. The Ninth Doctor's era was almost *Doctor Who* by stealth - rather like a parent sneaking pureed vegetables into their child's pasta sauce, the world had been tricked into loving this ultra-cool show, not realising it was really that hideously twee embarrassing old nonsense *Doctor Who*.

Then along comes the Eleventh Doctor. As we go into this new era we're suddenly presented with a tweed jacket and braces, not to mention a bow tie (like a magician forcing a card, the Eleventh Doctor even insists to us that bow ties are cool. Fezzes too). Post-regeneration, the Tenth Doctor was revived by the most ordinary of drinks, tea. The Eleventh Doctor, on the other hand, goes for the decidedly more quirky fish fingers and custard.

The Seventh Doctor story *Survival* is often considered as a precursor to the 2005 revival because of its contemporary urban setting - but really, that's only skin deep. All other elements - particularly its Doctor and companion - bear no real relation to the eras of the Ninth and Tenth Doctors.

The Eleventh Doctor, however, glories in his eccentricity. He's a master manipulator who has no problems playing around with time. His companion Amy has a whole load of backstory herself - so many things have happened to or are centred on her that she has closer ties to Ace, the Wolf of Fenric who was swept up in a timestorm, than Rose, who lived with her mum and worked in a shop. Amy's home town of Leadworth is a peaceful country village (albeit with much alien involvement), the sort of traditional 'cosy' setting that's miles apart in more ways than geography from the Powell Estate.

It's true that there are elements of this season that may seem to bear no relation to the *Doctor Who* of long ago. *Doctor Who* pre-2005 didn't really go in for big emotional or character stuff, but the show from *Rose* to *The End of Time* did. On the surface, then, stories such as *Amy's Choice*, *Vincent and the Doctor* and *The Lodger* look like they should be categorised alongside *Father's Day* or *Love & Monsters* or *Turn Left*. But really, this is the *Survival* effect in reverse - set aside those outside trappings and the stories of the Eleventh Doctor's first season are actually pretty traditional.

So here was a new era of *Doctor Who* that really had made a huge break with what came immediately before it, adding in all sorts of things that the previous production team had steered clear of. The question is - did it work? Could it survive the re-introduction of such elements and still be cool?

The answer, luckily, was yes. The children didn't need their vegetables hidden any more, they had gradually discovered that they actually liked vegetables after all. The Eleventh Doctor's new old-fashioned way was a hit. Let's all dance merrily. **DWM**

MISSING SOMETHING?
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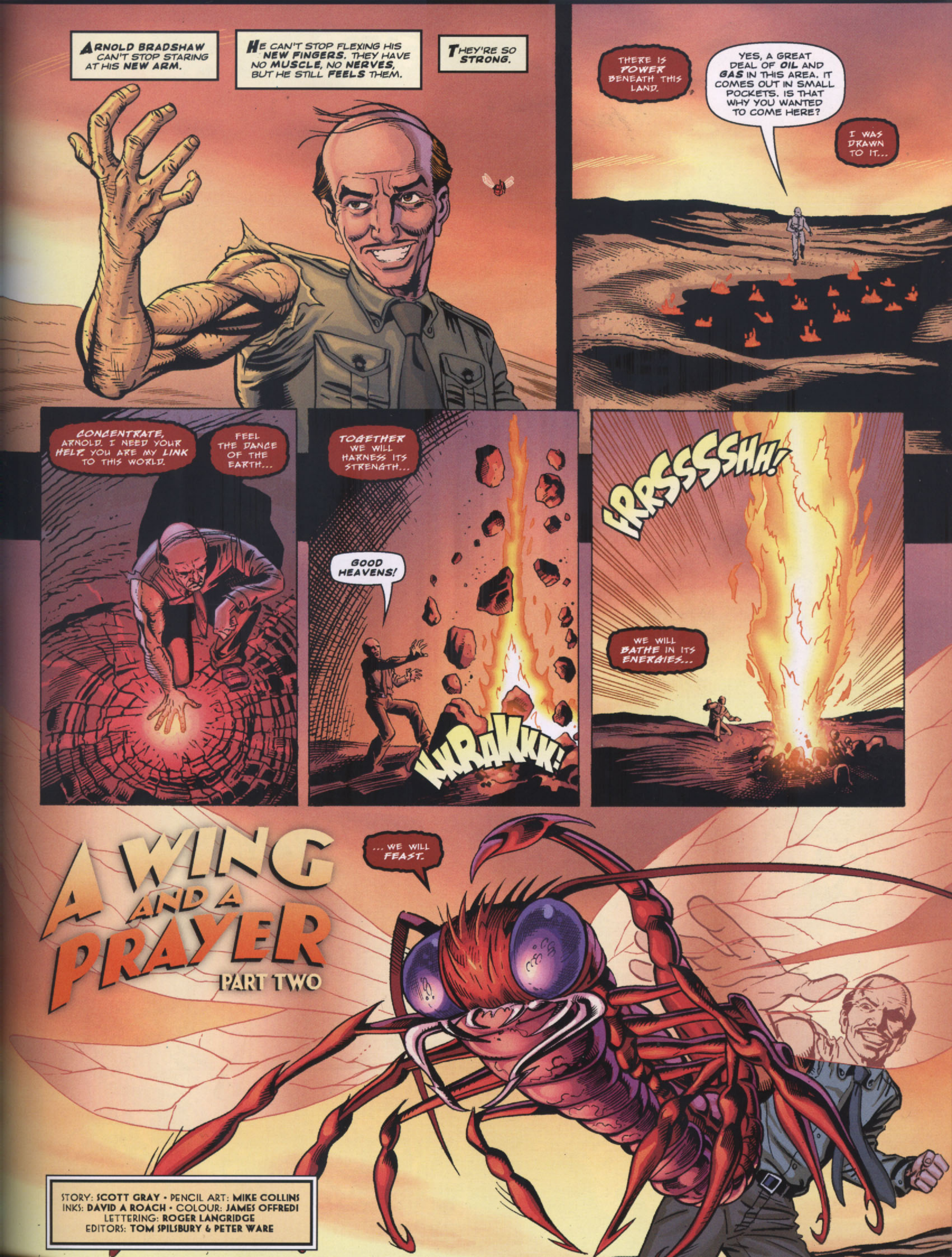
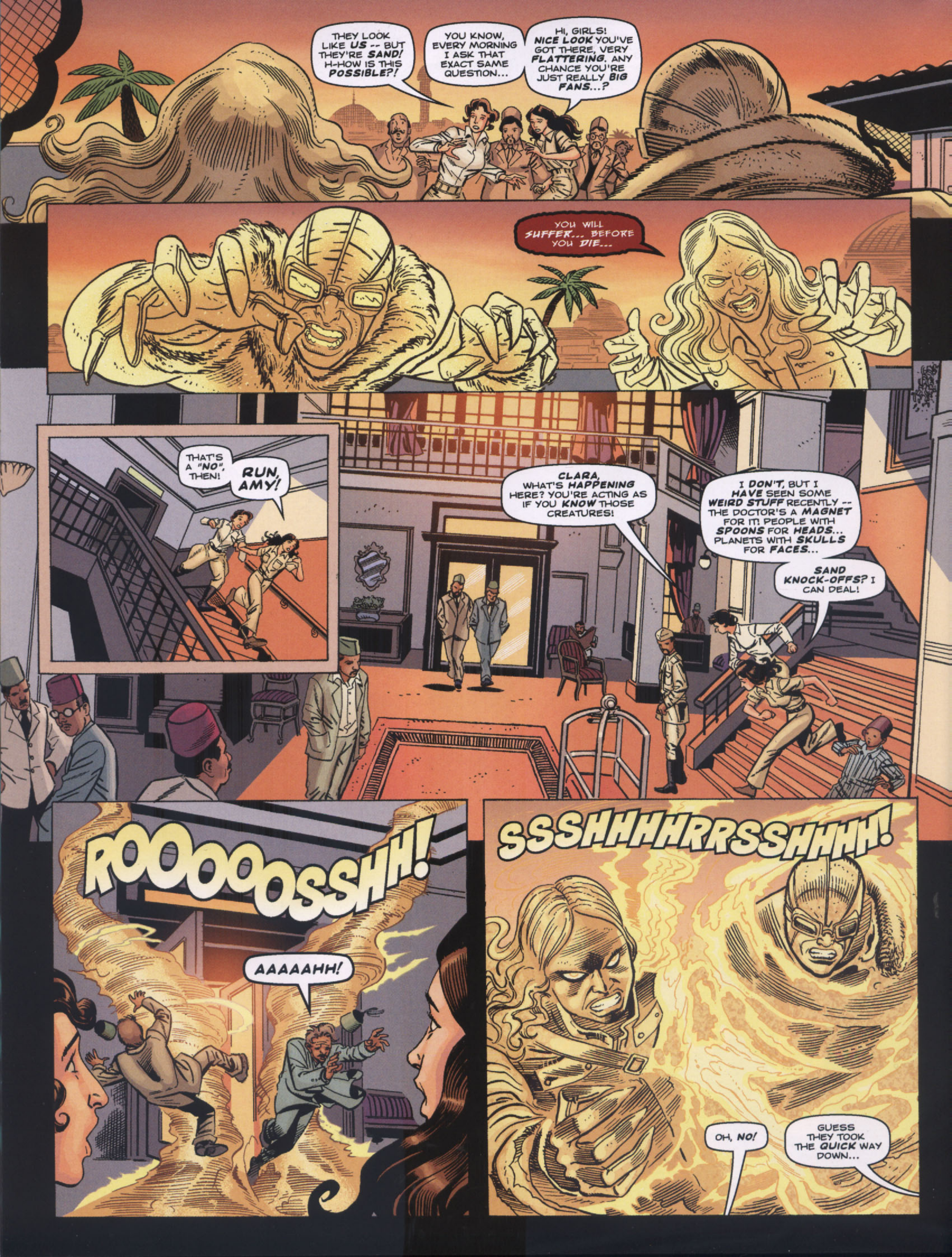
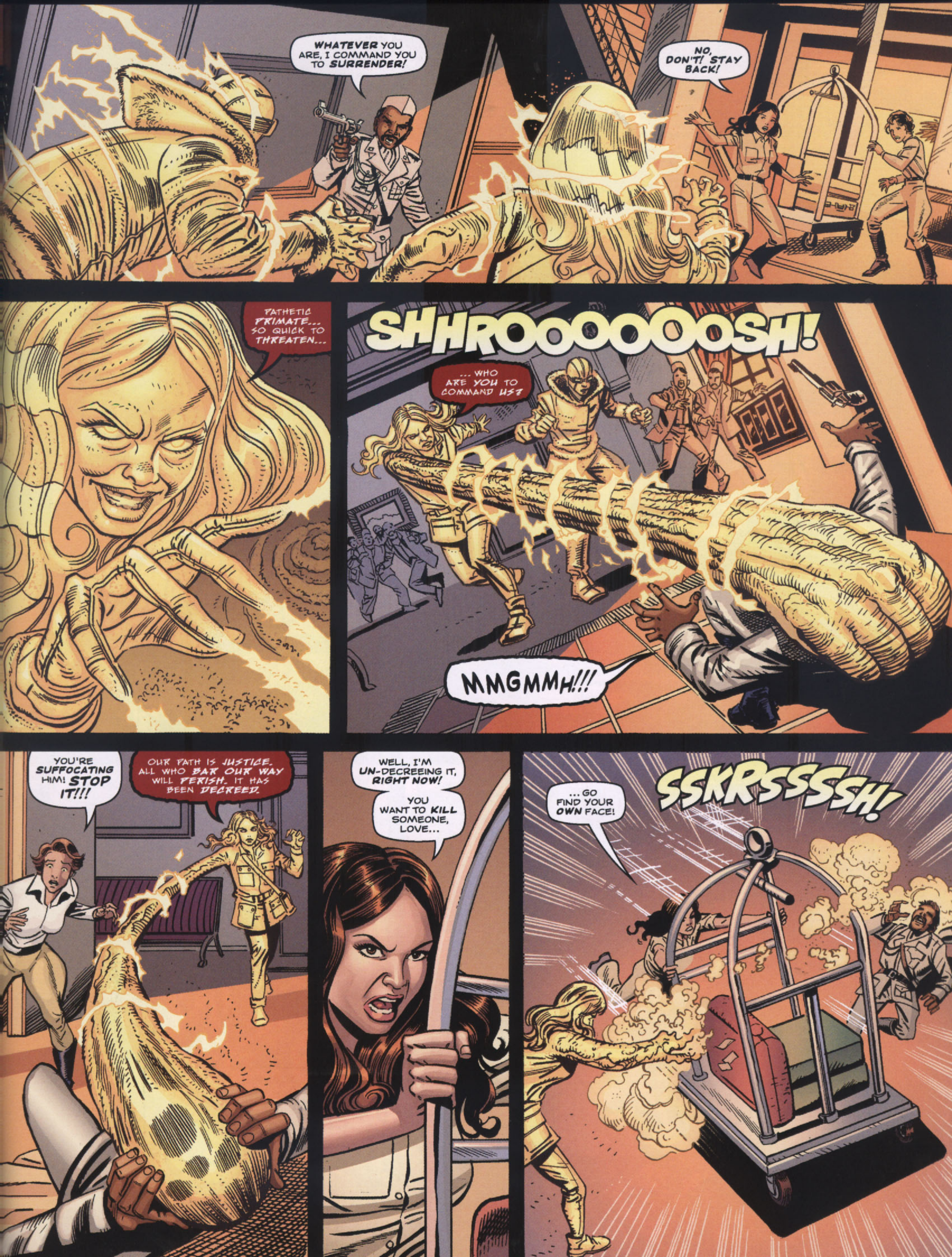
A WING AND A PRAYER

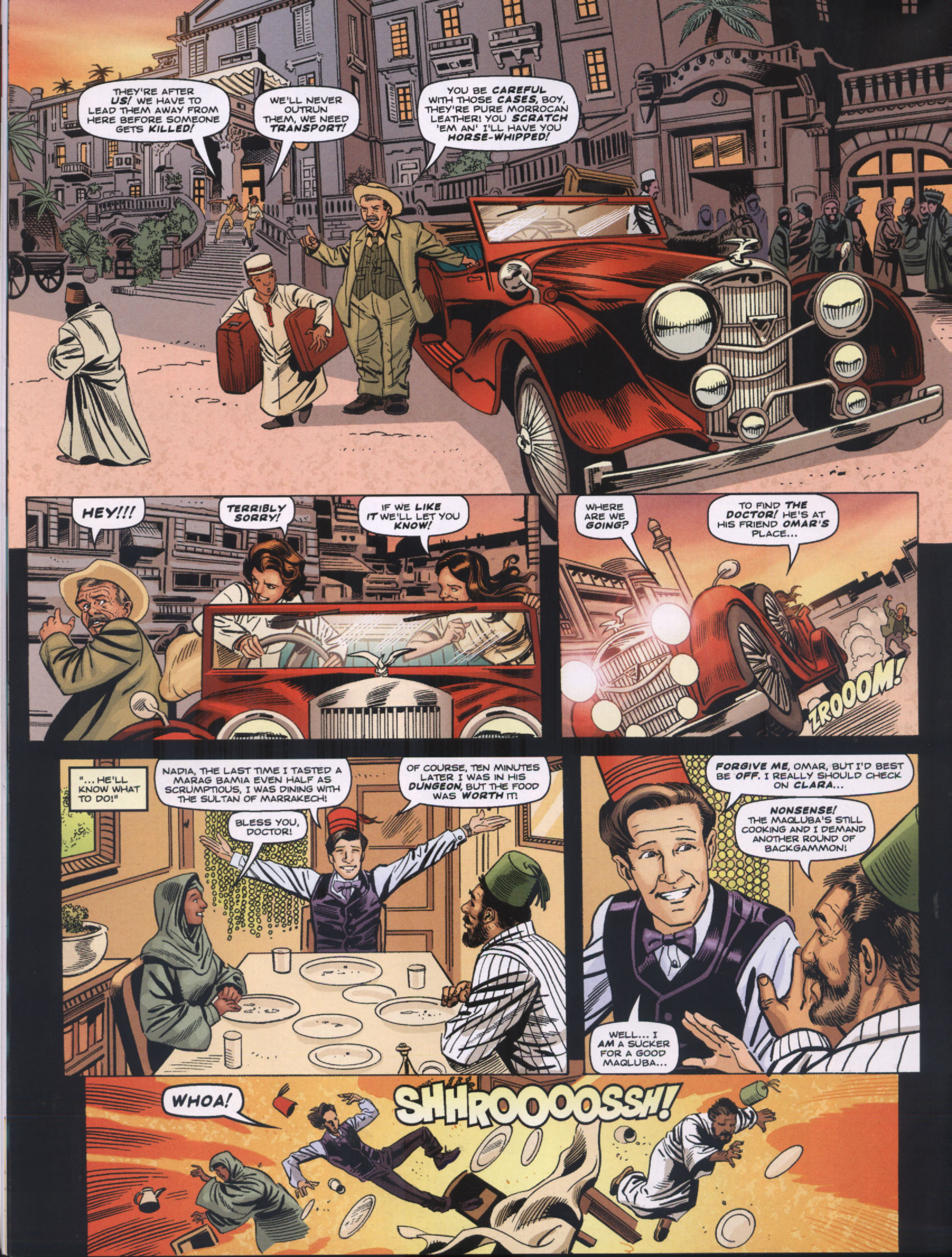
PART TWO

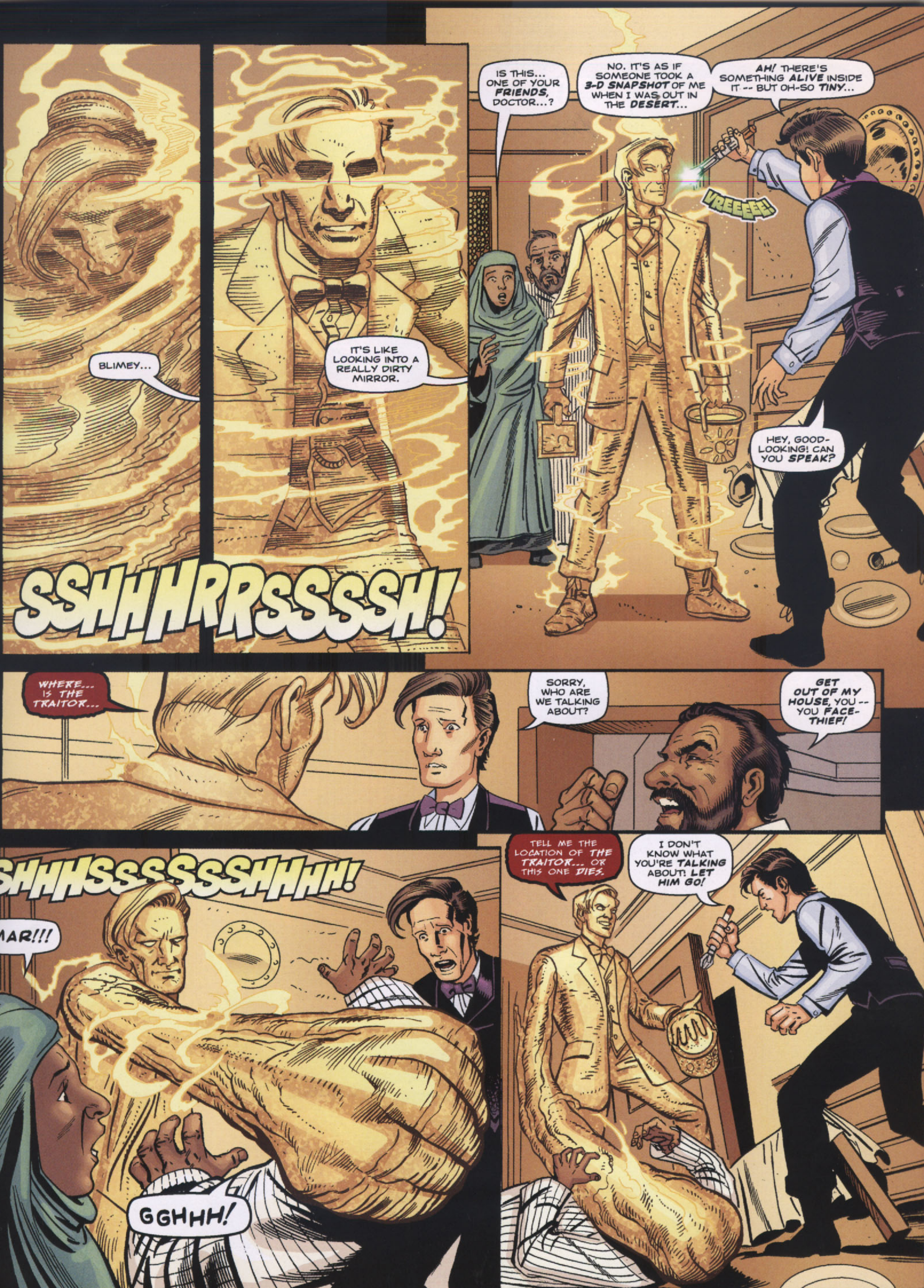

ARNOLD BRADSHAW CAN'T STOP STARING AT HIS NEW ARM.
HE CAN'T STOP FLEXING HIS NEW FINGERS. THEY HAVE NO MUSCLE, NO NERVES, BUT HE STILL FEELS THEM.
THEY'RE SO STRONG.
THERE IS POWER BENEATH THIS LAND.
YES, A GREAT DEAL OF OIL AND GAS IN THIS AREA. IT COMES OUT IN SMALL POCKETS. IS THAT WHY YOU WANTED TO COME HERE?
I WAS DRAWN TO IT...
CONCENTRATE, ARNOLD. I NEED YOUR HELP. YOU ARE MY LINK TO THIS WORLD.
FEEL THE DANCE OF THE EARTH...
TOGETHER WE WILL HARNESS ITS STRENGTH...
GOOD HEAVENS!
KKRAKKK!
FRRSSSSHH!
WE WILL BATHE IN ITS ENERGIES...
... WE WILL FEAST.

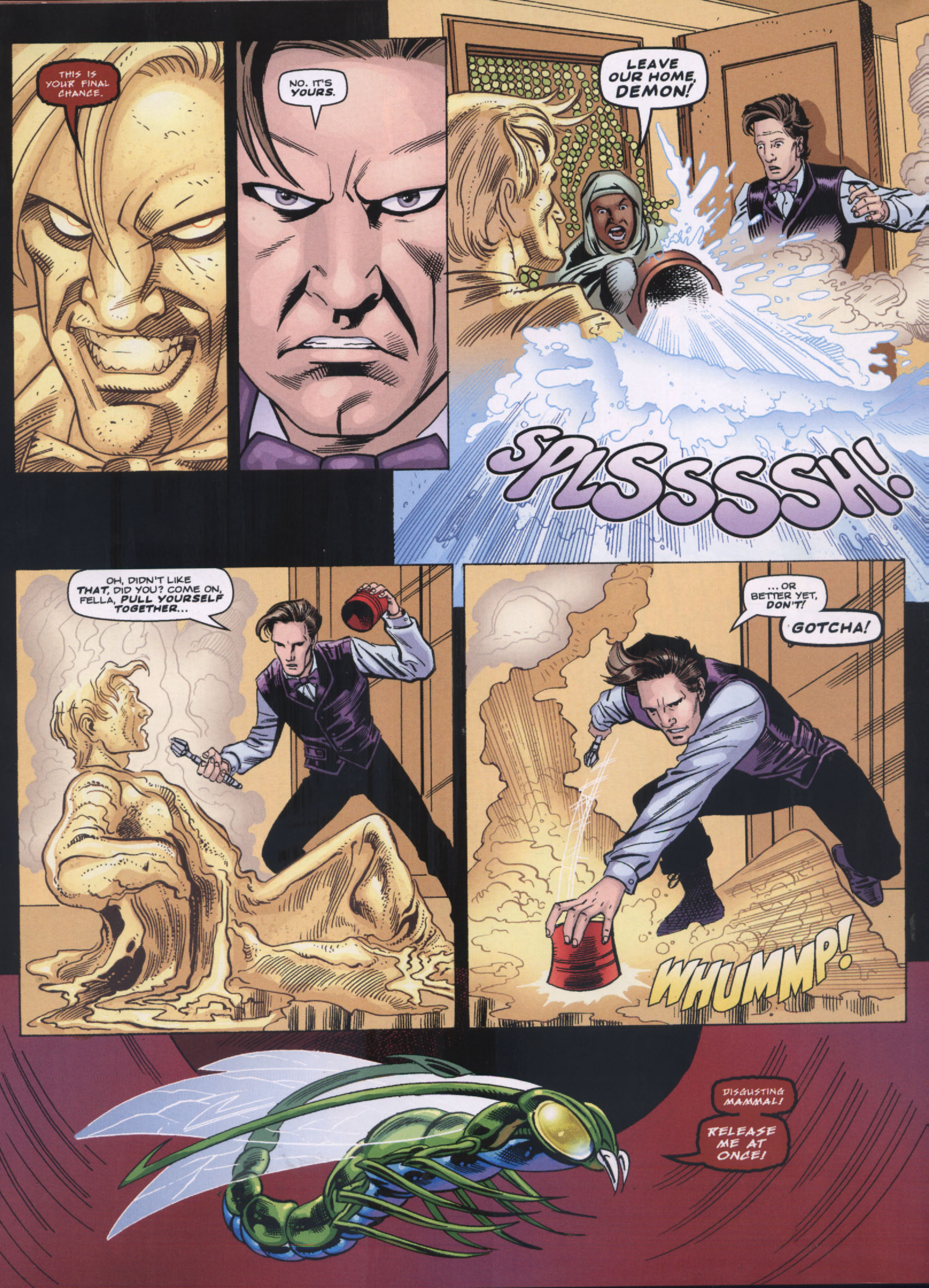
STORY: **SCOTT GRAY** • PENCIL ART: **MIKE COLLINS**
INKS: **DAVID A ROACH** • COLOUR: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

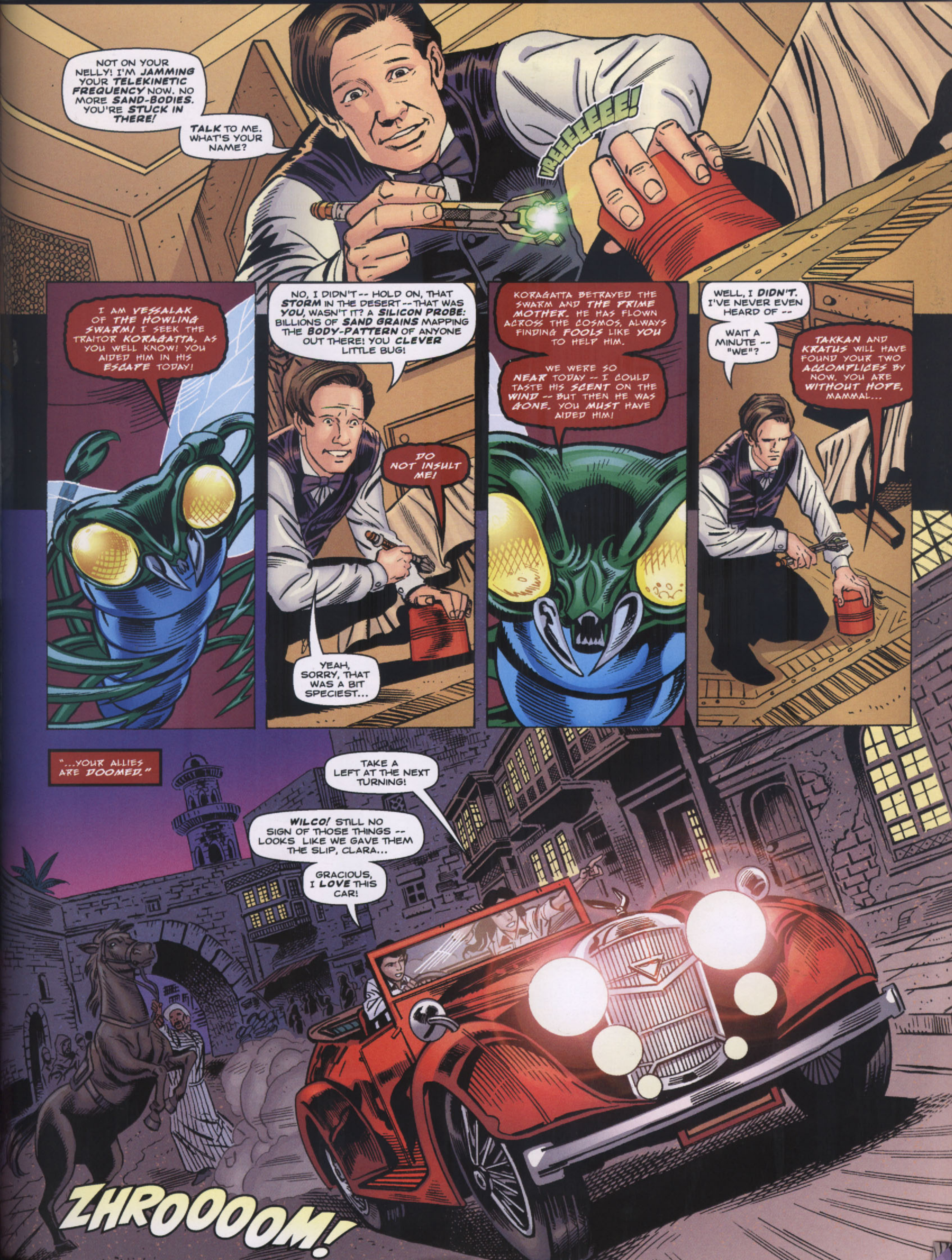

THEY LOOK LIKE US -- BUT THEY'RE SAND! H-HOW IS THIS POSSIBLE?!
YOU KNOW, EVERY MORNING I ASK THAT EXACT SAME QUESTION...
HI, GIRLS! NICE LOOK YOU'VE GOT THERE, VERY FLATTERING. ANY CHANCE YOU'RE JUST REALLY BIG FANS...?
YOU WILL SUFFER... BEFORE YOU DIE...
THAT'S A "NO", THEN!
RUN, AMY!
CLARA, WHAT'S HAPPENING HERE? YOU'RE ACTING AS IF YOU KNOW THOSE CREATURES!
I DON'T, BUT I HAVE SEEN SOME WEIRD STUFF RECENTLY -- THE DOCTOR'S A MAGNET FOR IT! PEOPLE WITH SPOONS FOR HEADS... PLANETS WITH SKULLS FOR FACES...
SAND KNOCK-OFFS? I CAN DEAL!
ROOOOOOSSHH!
AAAAAHH!
SSSHHHHRRSSHHHH!
OH, NO!
GUESS THEY TOOK THE QUICK WAY DOWN...

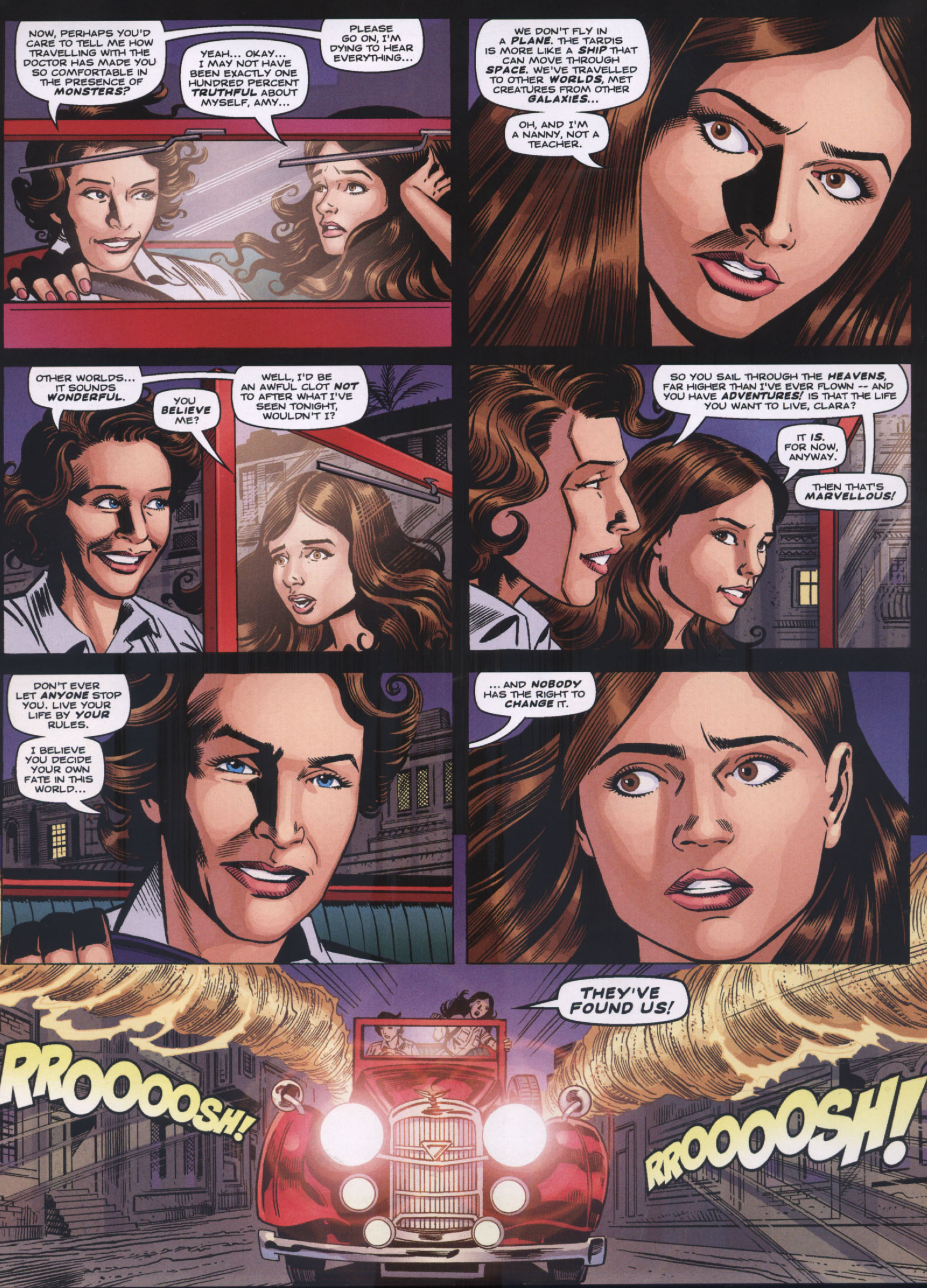

WHATEVER YOU ARE, I COMMAND YOU TO SURRENDER!
NO, DON'T! STAY BACK!
PATHETIC PRIMATE... SO QUICK TO THREATEN...
SHHROOOOOOOSH!
... WHO ARE YOU TO COMMAND US?
MMGMMH!!!
YOU'RE SUFFOCATING HIM! STOP IT!!!
OUR PATH IS JUSTICE. ALL WHO BAR OUR WAY WILL PERISH. IT HAS BEEN DECREED.
WELL, I'M UN-DECREEING IT, RIGHT NOW!
YOU WANT TO KILL SOMEONE, LOVE...
SSKRSSSSH!
... GO FIND YOUR OWN FACE!

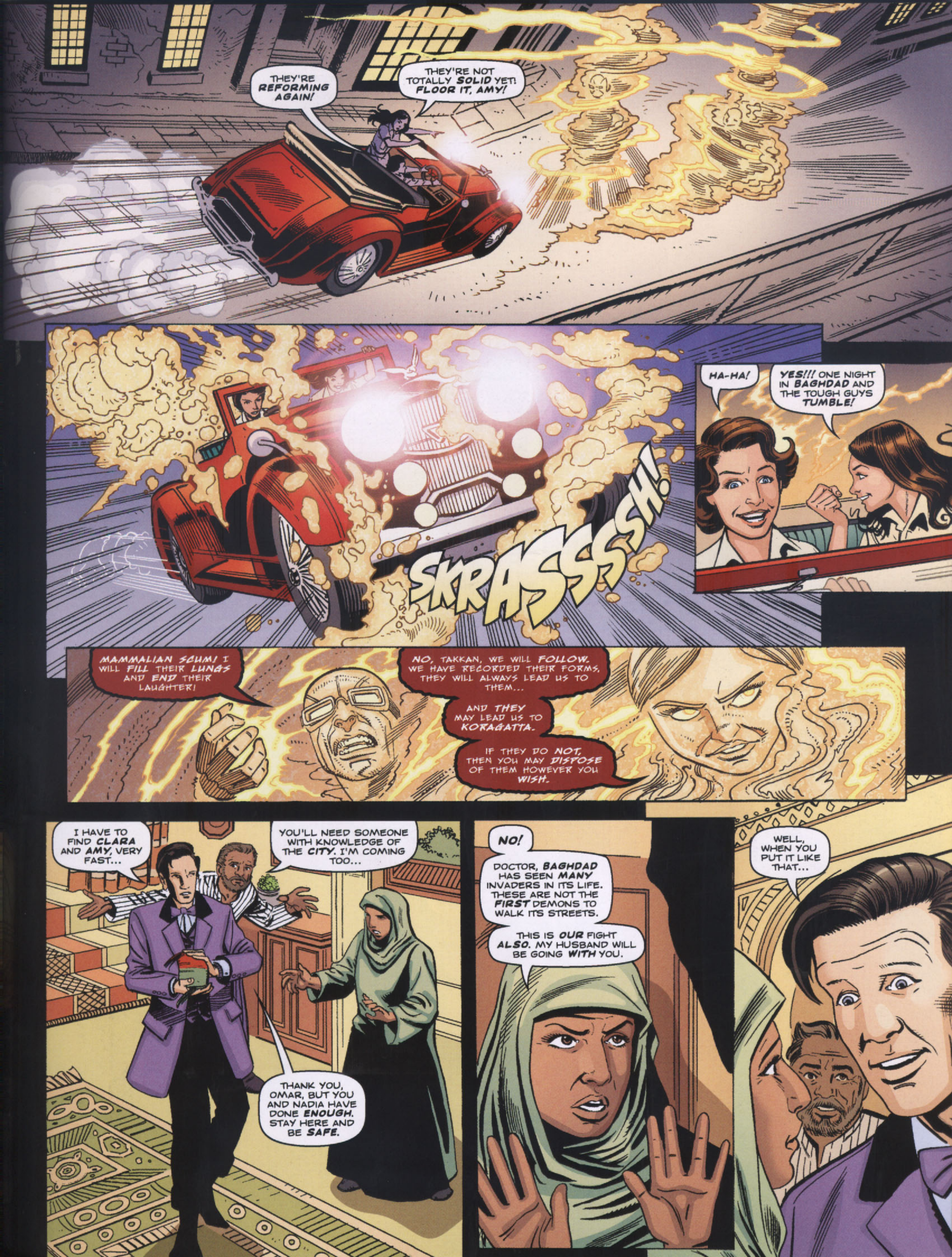

THEY'RE AFTER US! WE HAVE TO LEAD THEM AWAY FROM HERE BEFORE SOMEONE GETS KILLED!
WE'LL NEVER OUTRUN THEM, WE NEED TRANSPORT!
YOU BE CAREFUL WITH THOSE CASES, BOY, THEY'RE PURE MORROCAN LEATHER! YOU SCRATCH 'EM AN' I'LL HAVE YOU HORSE-WHIPPED!
HEY!!!
TERRIBLY SORRY!
IF WE LIKE IT WE'LL LET YOU KNOW!
WHERE ARE WE GOING?
TO FIND THE DOCTOR! HE'S AT HIS FRIEND OMAR'S PLACE...
ZROOOM!
"...HE'LL KNOW WHAT TO DO!"
NADIA, THE LAST TIME I TASTED A MARAG BAMIA EVEN HALF AS SCRUMPTIOUS, I WAS DINING WITH THE SULTAN OF MARRAKECH!
OF COURSE, TEN MINUTES LATER I WAS IN HIS DUNGEON, BUT THE FOOD WAS WORTH IT!
BLESS YOU, DOCTOR!
FORGIVE ME, OMAR, BUT I'D BEST BE OFF. I REALLY SHOULD CHECK ON CLARA...
NONSENSE! THE MAQLUBA'S STILL COOKING AND I DEMAND ANOTHER ROUND OF BACKGAMMON!
WELL... I AM A SUCKER FOR A GOOD MAQLUBA...
WHOA!
SHHROOOOOSSH!

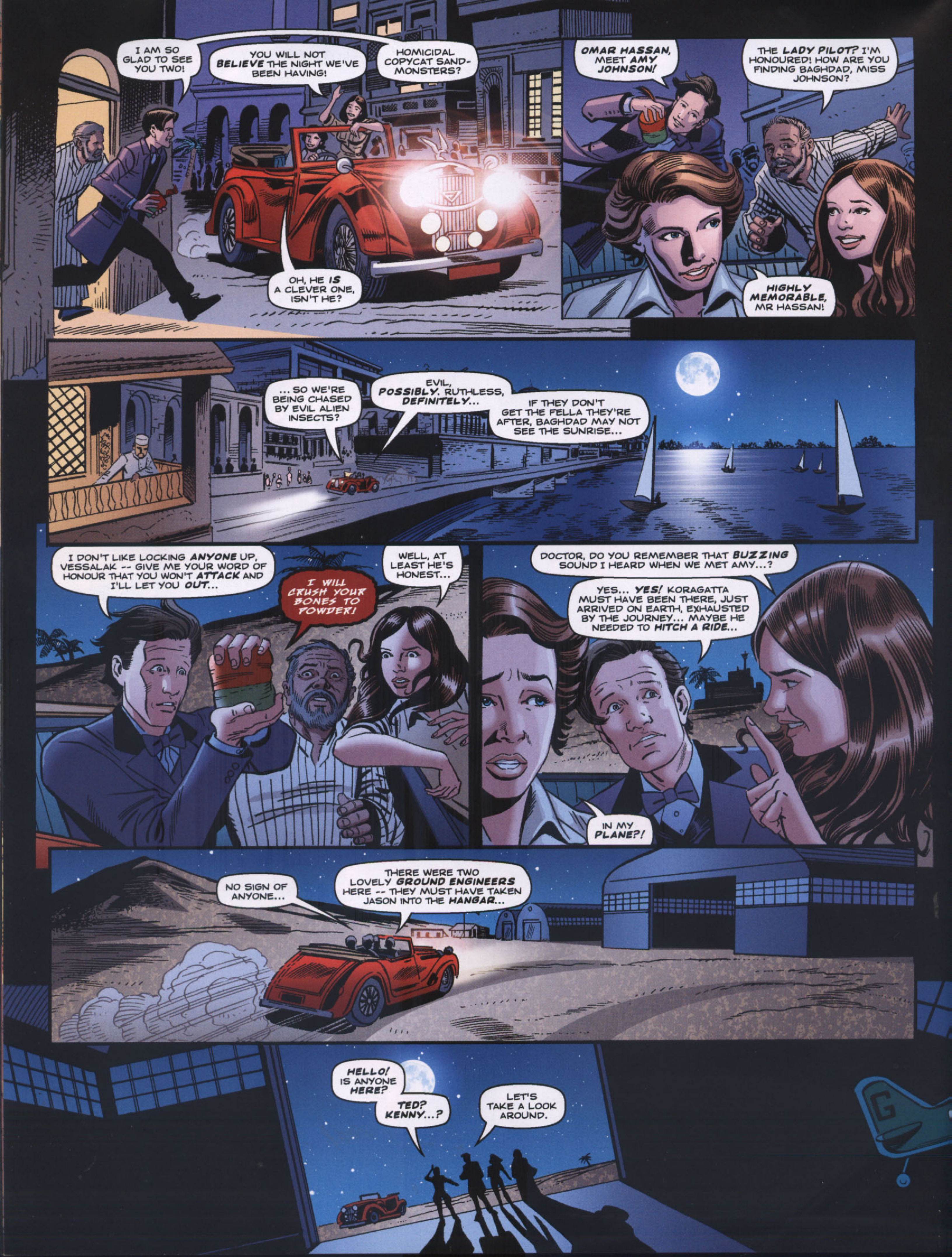

BLIMEY...
IT'S LIKE LOOKING INTO A REALLY DIRTY MIRROR.
SSHHHRRSSSSSH!
IS THIS... ONE OF YOUR FRIENDS, DOCTOR...?
NO. IT'S AS IF SOMEONE TOOK A 3-D SNAPSHOT OF ME WHEN I WAS OUT IN THE DESERT...
AH! THERE'S SOMETHING ALIVE INSIDE IT -- BUT OH-SO TINY...
VREEEEE!
HEY, GOOD-LOOKING! CAN YOU SPEAK?
WHERE... IS THE TRAITOR...
SORRY, WHO ARE WE TALKING ABOUT?
GET OUT OF MY HOUSE, YOU -- YOU FACE-THIEF!
SHHHSSSSSSSHHHH!
OMAR!!!
GGHHH!
TELL ME THE LOCATION OF THE TRAITOR... OR THIS ONE DIES.
I DON'T KNOW WHAT YOU'RE TALKING ABOUT! LET HIM GO!

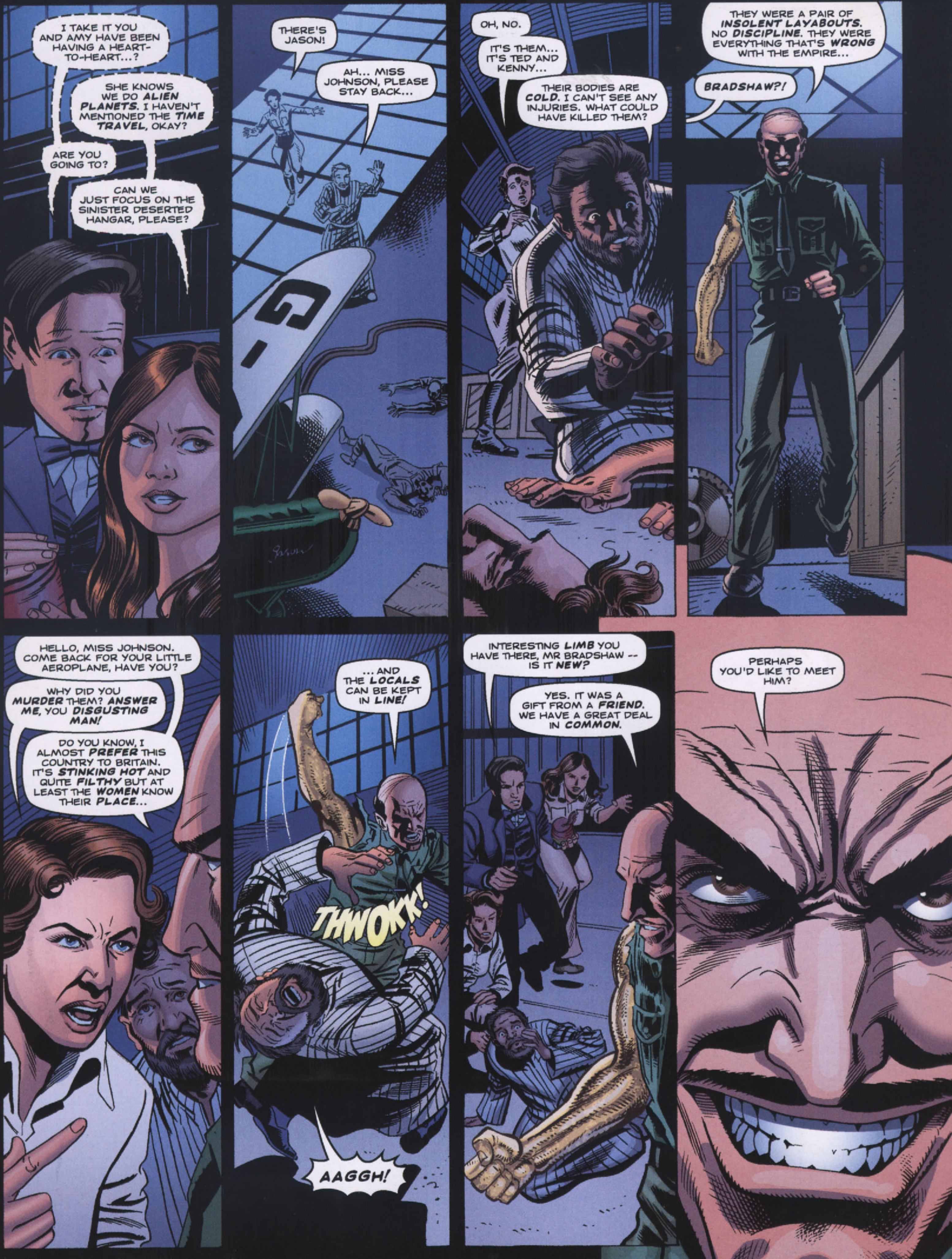

THIS IS YOUR FINAL CHANCE.
NO. IT'S YOURS.
LEAVE OUR HOME, DEMON!
SPLSSSSH!
OH, DIDN'T LIKE THAT, DID YOU? COME ON, FELLA, PULL YOURSELF TOGETHER...
...OR BETTER YET, DON'T!
GOTCHA!
WHUMMP!
DISGUSTING MAMMAL!
RELEASE ME AT ONCE!

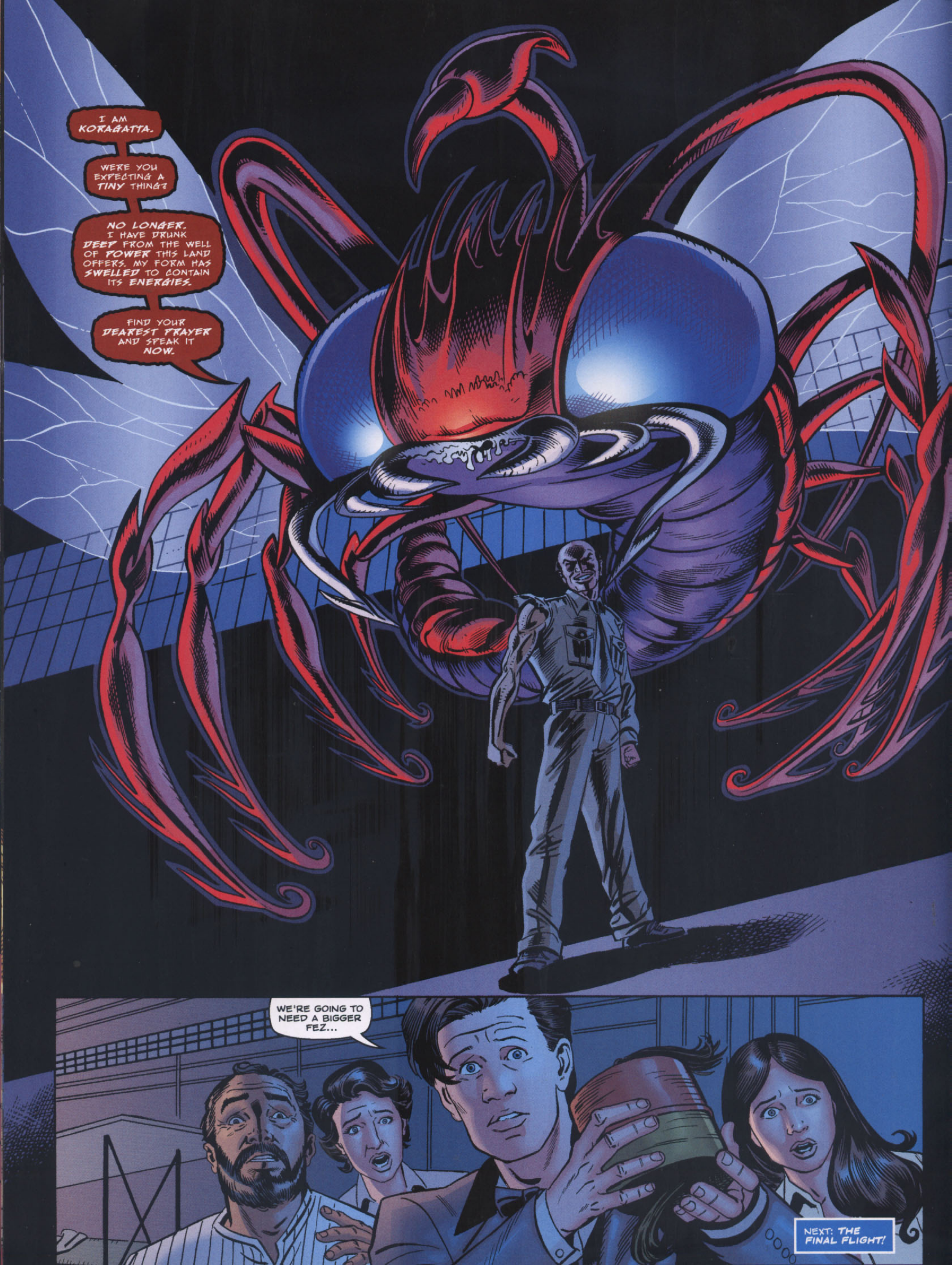

NOT ON YOUR NELLY! I'M JAMMING YOUR TELEKINETIC FREQUENCY NOW. NO MORE SAND-BODIES. YOU'RE STUCK IN THERE!
TALK TO ME. WHAT'S YOUR NAME?
VREEEEEEE!
I AM VESSALAK OF THE HOWLING SWARM! I SEEK THE TRAITOR KORAGATTA, AS YOU WELL KNOW! YOU AIDED HIM IN HIS ESCAPE TODAY!
NO, I DIDN'T -- HOLD ON, THAT STORM IN THE DESERT -- THAT WAS YOU, WASN'T IT? A SILICON PROBE: BILLIONS OF SAND GRAINS MAPPING THE BODY-PATTERN OF ANYONE OUT THERE! YOU CLEVER LITTLE BUG!
DO NOT INSULT ME!
YEAH, SORRY, THAT WAS A BIT SPECIEST...
KORAGATTA BETRAYED THE SWARM AND THE PRIME MOTHER. HE HAS FLOWN ACROSS THE COSMOS, ALWAYS FINDING FOOLS LIKE YOU TO HELP HIM.
WE WERE SO NEAR TODAY -- I COULD TASTE HIS SCENT ON THE WIND -- BUT THEN HE WAS GONE. YOU MUST HAVE AIDED HIM!
WELL, I DIDN'T. I'VE NEVER EVEN HEARD OF --
WAIT A MINUTE -- "WE"?
TAKKAN AND KRATUS WILL HAVE FOUND YOUR TWO ACCOMPLICES BY NOW. YOU ARE WITHOUT HOPE, MAMMAL...
"...YOUR ALLIES ARE DOOMED."
TAKE A LEFT AT THE NEXT TURNING!
WILCO! STILL NO SIGN OF THOSE THINGS -- LOOKS LIKE WE GAVE THEM THE SLIP, CLARA...
GRACIOUS, I LOVE THIS CAR!
ZHROOOOM!


NOW, PERHAPS YOU'D CARE TO TELL ME HOW TRAVELLING WITH THE DOCTOR HAS MADE YOU SO COMFORTABLE IN THE PRESENCE OF **MONSTERS?**
YEAH... OKAY... I MAY NOT HAVE BEEN EXACTLY ONE HUNDRED PERCENT **TRUTHFUL** ABOUT MYSELF, AMY...
PLEASE GO ON, I'M DYING TO HEAR EVERYTHING...
WE DON'T FLY IN A **PLANE**. THE TARDIS IS MORE LIKE A **SHIP** THAT CAN MOVE THROUGH **SPACE**. WE'VE TRAVELLED TO OTHER **WORLDS**, MET CREATURES FROM OTHER **GALAXIES**...
OH, AND I'M A NANNY, NOT A TEACHER.
OTHER WORLDS... IT SOUNDS **WONDERFUL**.
YOU **BELIEVE** ME?
WELL, I'D BE AN AWFUL CLOT **NOT** TO AFTER WHAT I'VE SEEN TONIGHT, WOULDN'T I?
SO YOU SAIL THROUGH THE **HEAVENS**, FAR HIGHER THAN I'VE EVER FLOWN -- AND YOU HAVE **ADVENTURES!** IS THAT THE LIFE YOU WANT TO LIVE, CLARA?
IT **IS**. FOR NOW, ANYWAY.
THEN THAT'S **MARVELLOUS!**
DON'T EVER LET **ANYONE** STOP YOU. LIVE YOUR LIFE BY **YOUR** RULES.
I BELIEVE YOU DECIDE YOUR OWN FATE IN THIS WORLD...
...AND **NOBODY** HAS THE RIGHT TO **CHANGE** IT.
THEY'VE FOUND US!
RROOOOSH!
RROOOOSH!


THEY'RE REFORMING AGAIN!
THEY'RE NOT TOTALLY SOLID YET! FLOOR IT, AMY!
SKRASSSSH!
HA-HA!
YES!!! ONE NIGHT IN BAGHDAD AND THE TOUGH GUYS TUMBLE!
MAMMALIAN SCUM! I WILL FILL THEIR LUNGS AND END THEIR LAUGHTER!
NO, TAKKAN, WE WILL FOLLOW. WE HAVE RECORDED THEIR FORMS, THEY WILL ALWAYS LEAD US TO THEM...
AND THEY MAY LEAD US TO KORAGATTA.
IF THEY DO NOT, THEN YOU MAY DISPOSE OF THEM HOWEVER YOU WISH.
I HAVE TO FIND CLARA AND AMY, VERY FAST...
YOU'LL NEED SOMEONE WITH KNOWLEDGE OF THE CITY. I'M COMING TOO...
THANK YOU, OMAR, BUT YOU AND NADIA HAVE DONE ENOUGH. STAY HERE AND BE SAFE.
NO!
DOCTOR, BAGHDAD HAS SEEN MANY INVADERS IN ITS LIFE. THESE ARE NOT THE FIRST DEMONS TO WALK ITS STREETS.
THIS IS OUR FIGHT ALSO. MY HUSBAND WILL BE GOING WITH YOU.
WELL, WHEN YOU PUT IT LIKE THAT...


I AM SO GLAD TO SEE YOU TWO!
YOU WILL NOT **BELIEVE** THE NIGHT WE'VE BEEN HAVING!
HOMICIDAL COPYCAT SAND-MONSTERS?
OH, HE **IS** A CLEVER ONE, ISN'T HE?
OMAR HASSAN, MEET **AMY JOHNSON!**
THE **LADY PILOT?** I'M HONOURED! HOW ARE YOU FINDING BAGHDAD, MISS JOHNSON?
HIGHLY MEMORABLE, MR HASSAN!
... SO WE'RE BEING CHASED BY EVIL ALIEN INSECTS?
EVIL, **POSSIBLY.** RUTHLESS, **DEFINITELY...**
IF THEY DON'T GET THE FELLA THEY'RE AFTER, BAGHDAD MAY NOT SEE THE SUNRISE...
I DON'T LIKE LOCKING **ANYONE** UP, VESSALAK -- GIVE ME YOUR WORD OF HONOUR THAT YOU WON'T **ATTACK** AND I'LL LET YOU **OUT...**
I WILL CRUSH YOUR BONES TO POWDER!
WELL, AT LEAST HE'S HONEST...
DOCTOR, DO YOU REMEMBER THAT **BUZZING** SOUND I HEARD WHEN WE MET AMY...?
YES... **YES!** KORAGATTA MUST HAVE BEEN THERE, JUST ARRIVED ON EARTH, EXHAUSTED BY THE JOURNEY... MAYBE HE NEEDED TO **HITCH A RIDE...**
IN MY **PLANE?!**
NO SIGN OF ANYONE...
THERE WERE TWO LOVELY **GROUND ENGINEERS** HERE -- THEY MUST HAVE TAKEN JASON INTO THE **HANGAR...**
HELLO! IS ANYONE **HERE?**
TED? KENNY...?
LET'S TAKE A LOOK AROUND.
G


I TAKE IT YOU AND AMY HAVE BEEN HAVING A HEART-TO-HEART...?
SHE KNOWS WE DO **ALIEN PLANETS**. I HAVEN'T MENTIONED THE **TIME TRAVEL**, OKAY?
ARE YOU GOING TO?
CAN WE JUST FOCUS ON THE SINISTER DESERTED HANGAR, PLEASE?
THERE'S JASON!
AH... MISS JOHNSON, PLEASE STAY BACK...
G-
OH, NO.
IT'S THEM... IT'S TED AND KENNY...
THEIR BODIES ARE **COLD**. I CAN'T SEE ANY INJURIES. WHAT COULD HAVE KILLED THEM?
THEY WERE A PAIR OF **INSOLENT LAYABOUTS**. NO **DISCIPLINE**. THEY WERE EVERYTHING THAT'S **WRONG** WITH THE EMPIRE...
BRADSHAW?!
HELLO, MISS JOHNSON. COME BACK FOR YOUR LITTLE AEROPLANE, HAVE YOU?
WHY DID YOU **MURDER** THEM? **ANSWER ME**, YOU **DISGUSTING MAN!**
DO YOU KNOW, I ALMOST **PREFER** THIS COUNTRY TO BRITAIN. IT'S **STINKING HOT** AND QUITE **FILTHY** BUT AT LEAST THE **WOMEN** KNOW THEIR **PLACE**...
... AND THE **LOCALS** CAN BE KEPT IN **LINE!**
THWOKK!
AAGGH!
INTERESTING **LIMB** YOU HAVE THERE, MR BRADSHAW -- IS IT **NEW?**
YES. IT WAS A GIFT FROM A **FRIEND**. WE HAVE A GREAT DEAL IN **COMMON**.
PERHAPS YOU'D LIKE TO MEET HIM?


I AM KORAGATTA.
WERE YOU EXPECTING A TINY THING?
NO LONGER. I HAVE DRUNK DEEP FROM THE WELL OF POWER THIS LAND OFFERS. MY FORM HAS SWELLED TO CONTAIN ITS ENERGIES.
FIND YOUR DEAREST PRAYER AND SPEAK IT NOW.
WE'RE GOING TO NEED A BIGGER FEZ...
NEXT: THE FINAL FLIGHT!

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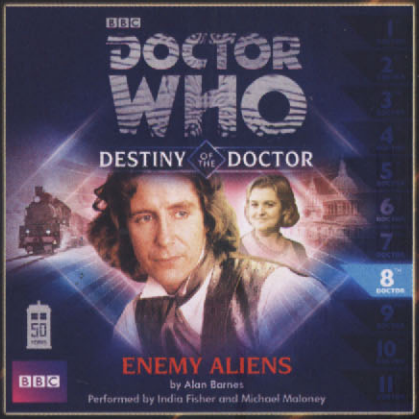
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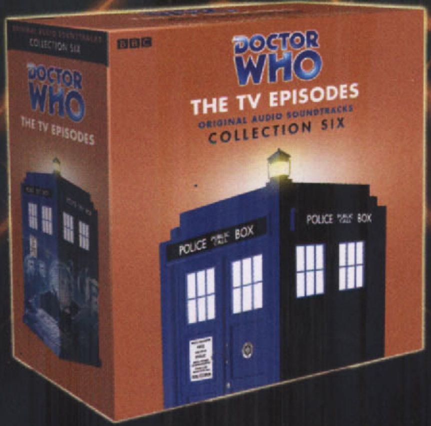
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BBC

THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 798 episodes, in order, from the start...

THIS ISSUE EPISODE 732 & 733 - HUMAN NATURE & THE FAMILY OF BLOOD

BECOMING HUMAN

Love and war at an English boarding school, where the Doctor gets a dose of humanity and Martha takes charge against the Family of Blood...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

The Time Team have barely had a chance to catch their breath before the Doctor and Martha are crashing into the TARDIS, pursued by an unseen enemy.

"That's fast! Where are we? What's going on?" asks Michael.

"Super crisis mode!" marvels Emma. "A space chase? What crazy shenanigans has the Doctor got them into this time? And what's with the fobwatch?"

Things are certainly kicking off at a cracking pace. But suddenly, the Doctor's in his jim-jams.

"Hang on," says Chris. "We're suddenly in *Downton Abbey* World. *Whaaaaat?!*"

Michael is also intrigued by the change of pace. "Nice jump!" he says. "Oh, this is good stuff already. Martha's a maid! The Doctor's got a funny accent! And we're in the past. Best pre-credits scene ever."

Will is loving it. "The Doctor's human, living in 1913 and doesn't know he's the Doctor? Amazing!"

This month's adventure is *Human Nature* by Paul Cornell – and it's a tale as old as time. Almost.

"Adapted from the 1995 *Doctor Who* book of the same name," notes Michael. "One of my favourites. It's already playing fast and loose with the ideas, but that's exciting. You couldn't do the book on telly."

"I loved the novel," says Will. "Hurrah, the Doctor in a mortarboard! Just like the book cover."

LIKE THAT? READ THIS!

Why not read the novel that inspired the TV story?

MICHAEL SAYS: Poor old John Smith, not only didn't he ever exist, he also had the same adventure twice. Well, sort of. *Human Nature* was one of the most highly acclaimed of Virgin Publishing's *New Adventures* series of original *Doctor Who* novels. Published in May 1995, Paul Cornell's book involves the Seventh Doctor and his companion, Professor Bernice Summerfield.

The *New Adventures* set out to tell stories 'too broad and deep' for TV. So while many of the elements of the TV version are there – Joan, the school, the period – they're all used differently. The villains are still a family who need a Time Lord, but the Aubertides are a far cry from their TV counterparts. The Doctor's motivation is also different, as he tries to understand what it means to be human.

This is a great book, and a chance to see two very different takes on the same story. It's also an indicator of how the *New Adventures* influenced Russell T Davies' version of the show.

The Doctor is going by the familiar name of John Smith, and is teaching his class about war. Martha, meanwhile, is busy scrubbing floors.

"And here's Viserys Targaryen!" exclaims Emma, recognising actor Harry Lloyd from *Game of Thrones*. "He's good at playing baddies is Harry – it's that Eton schooling."

In this story, he's schoolboy Baines, and he certainly doesn't seem to be very nice.

"Poor old Martha seems to have got the rough end of the deal," says Michael, as Baines taunts her with a racist remark. "She's really getting to learn about history the hard way. At least her new pal, Jenny, seems to be nice to her."

"It's good that *Doctor Who* doesn't shy away from demonstrating the racism of the past," says Will.

"Until now I thought Martha was so much more his equal and yet here, her skin colour makes her more alien than him," adds Emma.

"Jessica Hynes!" shrieks Will. "She and David Tennant have a great chemistry straight away. Has a stethoscope check-up ever been so flirty?"

"The Doctor, or John Smith, is certainly taken with Matron," agrees Michael. "Mind you, Joan's not exactly a Hattie Jacques-type."

"But poor Martha," sighs Chris. "Always in Rose's shadow, and now having to stand by and watch John Smith fall in love with the Matron."

"Seeing the Doctor truly bound by rules of social interaction dictated by class, sex, age, is remarkable," says Emma. "John Smith is the Doctor, diluted. He trips over himself to be proper in front of Joan – it only heightens the contrast between that and the 'dreams' he has."

These dreams are so troubling that John Smith has taken to writing them down.

"I love Smith's journal," says Will. "The TARDIS! The sonic! A Dalek! The Moxx of Balhoon!"

"The Doctor has written a book about *Doctor Who*," chuckles Michael. "He's just a fanboy at heart! Oh, look, a drawing of Paul McGann!"

Martha isn't the only one Baines and his sidekick Hutchinson are being unpleasant to.

"Thomas Sangster is a legend," says Chris. "But those bigger boys are being awfully mean to him. I wonder if a terrible fate will befall them later?" We can but hope. Thomas is playing Tim, who is a slightly spooky young man.

"Oh dear," says Emma, sympathetically. "Boarding school's bad enough without being a genuine weirdo."

Will has a question: "Isn't it a bit odd, though, that the school the Doctor's hiding in happens to have a psychic pupil?" he wonders.

"Not if you've ever seen *Doctor Who* before, no," tuts Michael. Elsewhere, Martha has to sit outside the pub to have a drink.

"This must be one of the harshest things a companion has had to endure," says Michael. "I mean, danger, death, monsters... but living for a few months as a housemaid in 1913? The Doctor owes her big time!" It's not all bad, though – at least she's made a good friend.

"I like Jenny," says Emma. "She's so smiley and normal." The ladies' drink is disturbed when Martha spots an alarming glimmer of light in the night sky.

"Uh-oh. Looks like whoever the Doctor was running from has turned up," says Will. John Smith, appearing from the pub, is oblivious to the potential danger, telling Martha it's just a meteor that's probably landed miles away. But Baines, out prowling around to retrieve some contraband beer from its hiding place, is about to discover that's not the case.

"This is brilliantly paced," enthuses Michael. "Just as we're getting our heads round the idea of the Doctor being human, an invisible spaceship arrives. I'm really enjoying this."

"That's clever – as Baines shouts into the ship, there's an echo on his voice," says Will.

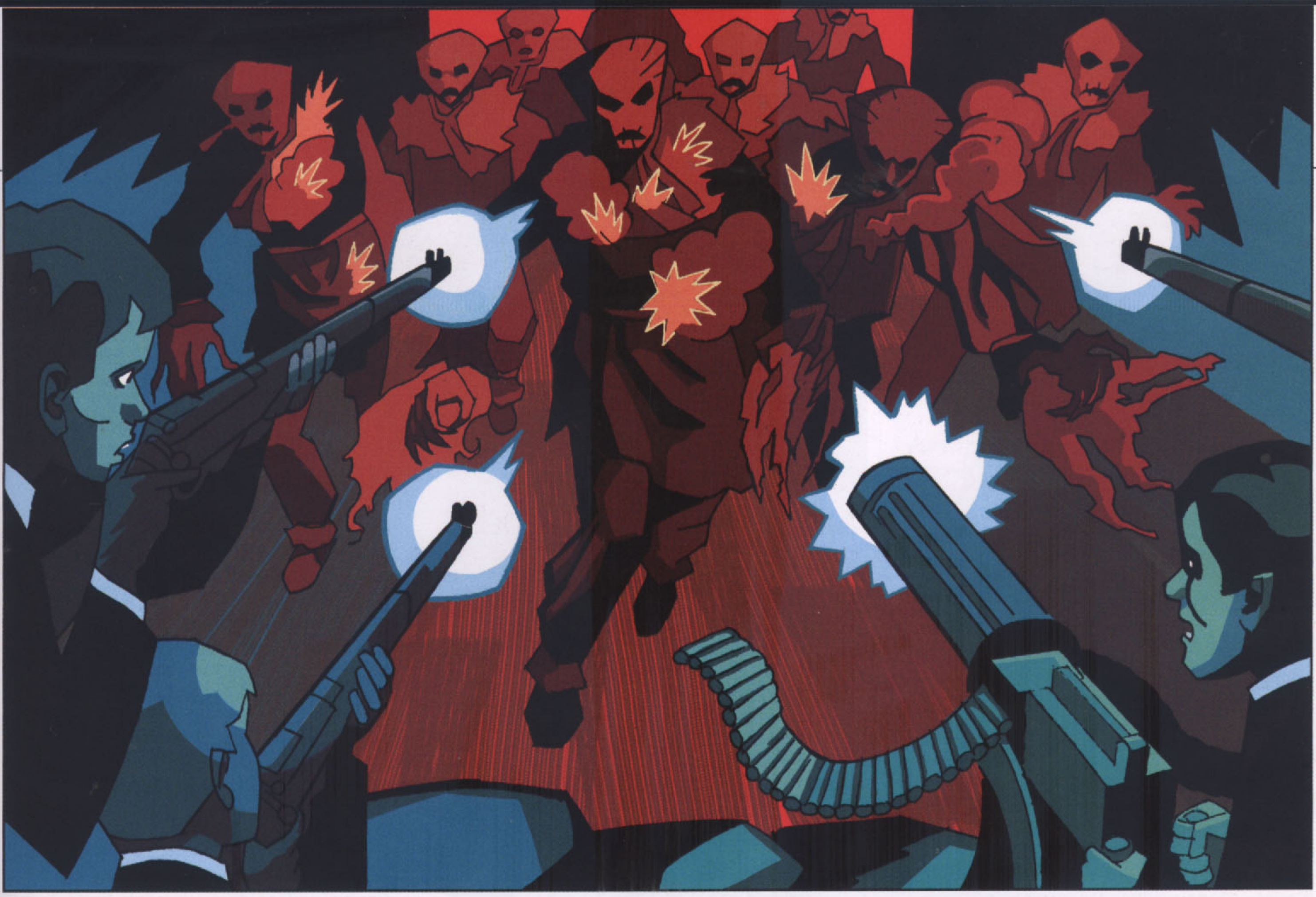
"Baines has been really cocky, but he's stripped of it all when faced with something completely unknown," says Emma, with some satisfaction.

"The unseen aliens are properly creepy," adds Will. "This is developing really nicely."

"It's gone all *War of the Worlds* on us now," says Chris. "I'm really enjoying the puzzle that we're having to piece together. It's cool to not be clued-in – it gives the story a more cinematic feel."

The occupants of the invisible ship call themselves the Family, and it seems they want to expand their ranks, as Baines is taken over.

"Poor old Baines – but Harry Lloyd is great at



> **"It's heartbreaking seeing what Martha's had to do to keep the Doctor safe here. Freema Agyeman is selling this so well."** - CHRIS

playing the new version of him," says Michael, as the now-posessed schoolboy returns to his dorm and starts sniffing his classmates.

"It's very *Doctor Who* to make sniffing become sinister," says Will.

Next day, Martha sets off to a nearby barn, where a familiar blue box has been hidden away.

"I love Martha saying hello to the TARDIS, like it's alive," says Michael. "It's a reassuring presence."

Once inside, we flashback to the action where we left it in the pre-credits sequence.

"Beautiful music over the flashback," says Will. "And the Doctor's agony as he changes is horrible."

"Tennant does agony acting so well. Just like in *42*," Michael says. "I guess the Chameleon Arch was installed in the TARDIS during the Time War."

"The Doctor's video message is great," says Will, "especially the 'thank you' at the end."

Emma agrees, but has one concern. "When did he record it, though? Looked like he was a bit busy having his cellular makeup rewritten?"

Will laughs. "'Now nip outside, Martha, I just need to do a vlog'," he says, in his best Tennant. "Maybe he pre-recorded it. Perhaps it was written for Whoever I'm Travelling With When I Use This?"

Chris isn't bothered. "It's heartbreaking, seeing what Martha's had to do to keep the Doctor safe," he says. "Freema is selling this so well."

So, the essence of the Doctor's very being is stored away in a fob watch. Which, of course, stupid old John Smith leaves lying around his room for Tim to find. And, being a bit psychic, the schoolboy is quickly drawn to it.

"I adore the noises that the watch makes whilst it's open," says Chris. "Snatches of dialogue, soundbites of the Doctor's world, the sounds of the universe... amazing work!"

Michael has noticed something else. "Who are the other voices in the watch?" he wonders. "One of them sounds female! A female Doctor, perhaps?"

"If only Martha had been in charge of the watch, Tim wouldn't have been able to nick it," says Emma.

Later, Baines is back on the Doctor's trail, but he needs to raise an army to help him. Soon, all the local scarecrows are coming to life and going on the rampage. A farmer is their first victim, followed by a little girl carrying a red balloon.

"It's funny seeing elements from the novel pop up," says Michael. "There was also a little girl with a balloon in that, but it was very different."

"A little girl grabbed by scary monsters, though?" says Will. "This story doesn't pull any punches."

Meanwhile, Tim is having visions of the future, in which he and Hutchinson are comrades on the battlefield. But, back in the present, relations are much less convivial, as Hutchinson gets permission to give Tim a beating - from John Smith.

"Poor old Tim," says Michael. "The Doctor wouldn't let that happen. I'm not keen on Smith."

Neither is Will. "No wonder the Doctor was so concerned about becoming human," he says.

Chris gives Smith the benefit of the doubt. "Joan and John are terribly sweet together, aren't they?"

"It's all very sophisticated, this flirting between him and Nurse Redfern," agrees Emma. "Funny how it's always the Doctor being pursued, rarely the other way round."

Smith and Joan bond as he tells her more about his dreams of the Doctor - and more about himself.

"His parents were Sydney and Verity?" says Will. "Superb. And more than a little bit touching."

Down a quiet lane, Jenny is about to have an unfortunate encounter with Baines and his scarecrow army. Baines, it seems, is looking for a physical form for his mother.

"'Yours is perfectly adequate. If a little... grim.' My my, the Family are a tad bitchy aren't they?," says Chris. "And those scarecrows are very funny. I imagine kids are wetting themselves with fear right now, but I can't help but be reminded of the Putty Patrol from *Mighty Morphin' Power Rangers*."

John Smith and Joan are preparing for the dance.

"Does nobody in 1913 mind Smith's sideburns?" wonders Michael.

"As regulation as 70s UNIT haircuts!" says Will.

The dance is interrupted by the arrival of the Family, now occupying the forms of Baines, the farmer, the little girl and Jenny.

Young Tim Latimer.

"I feel like the Family are all overdoing it slightly," says Emma. "They're at the risk of seeming a little silly, and there's no way anyone with half a brain would be fooled by them."

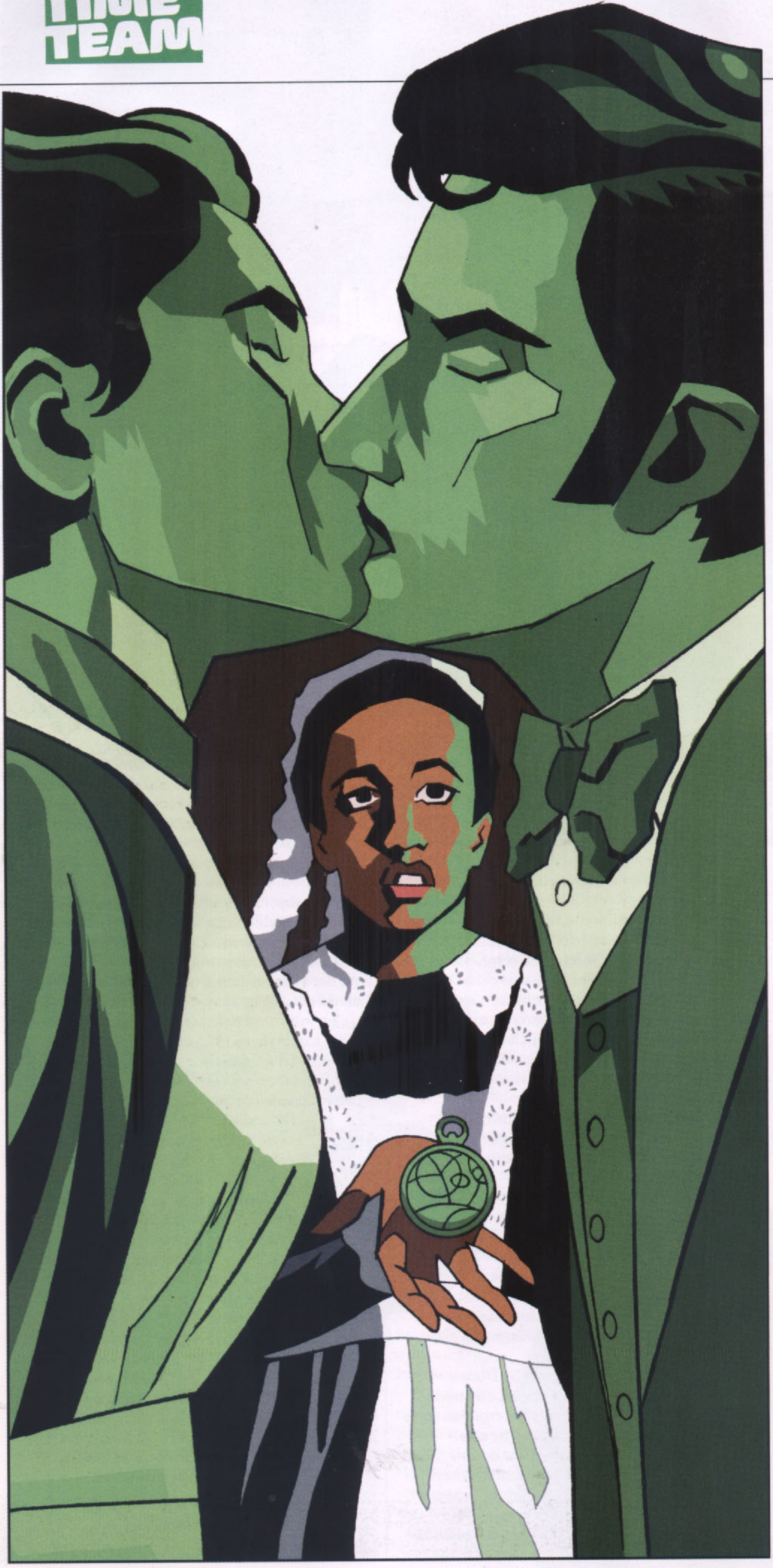
Martha isn't fooled for a second.

"I love how she clocks what's wrong straight away," says Michael. "She's really impressive here. And the Family don't mess about. You really believe they could kill anyone!"

That's bad news for Martha and Joan, who both find themselves in the Family's clutches as Baines orders Smith to change back into his Time Lord form. But Smith has no idea what he's on about, leaving him with an impossible choice to make - does he save his friend, or the woman he loves?

"A very familiar cliffhanger, but with a neat twist as we don't know how Smith will react," says Michael.

"Poor John Smith doesn't have a clue!" says Will. "Quick - put on the next episode!" ►



The situation looks bleak, until help comes from an unexpected source when Tim opens the fob watch. Light streams out for long enough to distract Baines.

"Nice resolution to the cliffhanger," cheers Michael. "So the Doctor *did* save the day!"

"Baines as 'Son of Mine' creeps me out more than I can possibly describe," says Chris. "It's that feeling that, any second, he might unhinge his jaw and bite Martha's head clean off, without spilling a drop of blood. It's a terrific performance."

But Martha has the upper hand for the moment, having grabbed Jenny - and her gun.

"Martha is *fierce* this week, isn't she?" says Michael. "I could get used to this. She's running the show."

Indeed she is - the Family lower their weapons long enough to allow everyone at the dance to escape. Back at the school, John Smith decides to raise an army of his own, made up of the pupils. But the headmaster needs some convincing about the danger they're in - even when the Family turns up.

"This is a terrific debate between 'Son of Mine' and the headmaster about the horrors of war," says Will. "It gives the story even more depth. When *Doctor Who* tackles wartime - whether here, in *The War Games*, in *The Curse of Fenric* - it never just uses it as a convenient backdrop."

Emma disagrees. "I don't understand the war setting *at all*," she says. "It's laboriously inserted throughout, with its allusion to past and future tragedies. But it's all stripped of emotion. The headmaster starts to show a deeper feeling, but it's so reined in and undermined by his horrendously sterile death later on. It's the antithesis of war."

Chris is just enjoying the ride. "The script is so well paced and continuously exciting," he says. "There is so much to love!"

As preparations for battle continue, Michael is starting to admire John Smith. "He's not afraid to take charge," he says. "He is brave. Mind you, the Doctor wouldn't approve of all the guns."

The others nod in agreement, although Emma isn't convinced. "Is John Smith actually weak, letting the boys fight for him?" she wonders. "Or is he just following what he thinks is tradition and order?"

Chris has a more practical query. "I wonder how Smith's hair remains that immaculate without gel or hair spray," he asks nobody in particular.

Everyone is enjoying Harry Lloyd's performance.

"Baines chewing every inch of scenery, there," says Chris, gleefully. "It genuinely feels like a threat, doesn't it? I know they have animated scarecrows and lasers, but a mere humanoid villain holding such terror over our heroes is incredibly unnerving."

The music is stirring Michael's emotions. "Another great score from Murray Gold," he says. "The music over the battle preparations is brilliant."

"Joan seems ashamed by the ease with which she believes in the Doctor's extraterrestrial origins, and the difficulty she has with Martha's real status," says Emma. "She's not racist, but knowing that your own society's values are redundant isn't easy to accept."

Chris is worried about what will happen to Joan.

"Though John is clearly being challenged and tested in this story, it's Joan who will have to deal with the damage afterwards," Chris sighs. "Anyone else want to give her a big cuddle?"

"Joan's questioning about John Smith's childhood is a perfect way to pick apart his fabricated backstory," says Will. "And so sad at the same time."

Chris is not exactly quaking in terror at the sight of this week's monsters. "I find the Scarecrows kind of funny, really," he says. "But maybe that's the point - imagine the wiggly, wobbly things sauntering your

School teacher and strict disciplinarian, John Smith.

> "Is John Smith weak for letting the boys fight for him? Or is he following tradition?" - EMMA

way, causing you to chuckle and guffaw, only to look down and see them tearing your arms off. Freaky!"

Michael, meanwhile, is more scared by something else. "It's terrifying to see these young boys firing guns," he says, sadly. "The scarecrow massacre scene backed with choral music is just brilliantly done. Charles Palmer really impressing with his direction."

"The school is a microcosm of the trenches, isn't it?" says Will. "What a powerful, dreadful scene."

Emma is still unsure. "I'm not keen on this assault on the school - the shots of the crying boys just feels like emotional blackmail. We've not been made to feel connected to any of the children apart from Latimer, all we've seen of the others are bullies. Why do we care that they're fighting straw men? It leaves me feeling a bit cold, to be honest."

"I'm having a weep at Smith's desire to stay as he is," sniffs Michael. "He's very fallible and human. Imagine finding out that you're not real!"

"David Tennant is heartbreaking," adds Will. "All the cast in this are terrific."

"Joan's understanding of what is going on is heartbreaking to watch," says Michael. "Nasty touch about the Cartwright family and the house."

"Everything about this scene in the cottage is amazing," says Will. "The show has never done anything quite so powerful."

"We're really delving into what the Doctor is," says Michael. "Tim's description is dark, though. A bit far from 'Never cruel or cowardly'."

"Even though he's a constructed persona, John is incredibly sweet and endearing," says Chris. "It's genuinely tragic to see him learn of his need to disappear. He knows what must be done, and he knows it's right. But imagine being in his shoes."

"And now the montage of Joan and Smith's life together has just totally broken me," sniffs Michael.

"It's a lovely little view of the future John and Joan could have had together," says Emma, "but I can't help thinking how unfair it is she got to see it."

"I'm in bits," sobs Will.

Smith goes to the Family's ship, where they gloat about their impending victory. Baines greedily grabs the fob watch - but it's empty!

"Wayhey! He's back!" cheers Chris, as the Doctor reveals himself. "As much as I already miss John - and feel guilty for moving on from him - it is damn good to see our hero back and brilliant!"

Will is also delighted. "Hurrah for the Doctor! And what an explosion," he says, as the invisible spaceship is engulfed in flames.

"The Doctor's trick isn't too surprising, but his pretending to still be Smith makes me wonder just how much of all this he remembers," says Michael. "Can he ever understand? I'm not sure about his cold vengeance on the Family. It's a bit unsettling to see him like this."

"Normally I'd think it was very out of character," says Will, "and I suppose it is, but it certainly feels earned after such a harrowing experience."

"He certainly hasn't convinced Joan," adds Emma.

"Blimey, the Doctor's *really* not letting the Family off lightly, is he?" says Will.

"Such cruel and unusual punishments for them all," agrees Chris. "Though not without reason - they'd only keep killing and taking the lives of other beings for all of eternity. Best to incarcerate them."

"Who is Baines talking to when he tells his story, though?" asks Michael.

"The same person Rose is telling the story of how she died to, or the person the Eighth Doctor is telling about taking the Master's remains from Skaro," shrugs Will.

"Oh, my," says Michael. "The Doctor is being so clumsy towards Joan. Don't break her heart then ask her to fly away with you. This is very brave storytelling, showing the Doctor's flaws."

"That the Doctor *could* change back to John Smith but chooses *not* to is a great touch," says Will.

"Oh, and Joan's comment about all of this being his fault!" gasps Michael. "This is dark and impressive stuff."

"I do like how the Doctor is willing to try to start again with Joan; it makes you wonder if he does have feelings for her, left over from being John," says Chris. "But I'm glad that she chose not to go with him - it would be terribly morbid and kind of cruel. She's got me crying now, too!"

He's not the only one. All of the team - except for Emma - are welling up.

"Jessica Hynes is so, so good in her final scene," says Will.

"It's sweet to see the Doctor and Martha reunited," says Chris. "And checking up on Tim? That's lovely."

"Oh, the ending with grown-up Tim has got me going again," blubs Michael. "I don't think any *Doctor Who* story has been quite so... human."

"*Human Nature* is one of those ideas you can only do once - or, if you count the book, twice," says Will. "Great direction, a chance for David Tennant to really show off his skill. A cracking story."

Chris agrees. "It was a perfectly-paced, beautifully told tale that does a sterling job of reminding us just how much the Doctor can impact the universe and people's lives; and that sometimes, the universe can change him too. One of my all-time favourites."

"I thought it was just amazing," says Michael. "An incredibly intelligent piece of television."

Only Emma is unsatisfied: "My biggest problem with this is how none of the setting is actually necessary to stop the Family," she says, echoing Joan's thoughts. "The Doctor pulls all these people into a game that ends up with lots of them being killed. It could have been avoided entirely if he'd just hidden somewhere remote for three months. It means that the Doctor has behaved like a total idiot, and it undermines the entire story." **DWM**

AND YOU SAID...

Martha the Maid.

BLAINE COUGHLAN, VIA EMAIL: As the Doctor activates the Chameleon Arch, it must be noted that he has temporarily committed self genocide because, at this point, no Time Lords exist whatsoever.

KEITH TUDOR, VIA EMAIL: This was a great episode that put the companion in the spotlight – and Martha shone. It showed she could hold her own even in a time of repression.

PIP HEMMINGS, VIA EMAIL: The way the Doctor ultimately deals with the Family is completely out of character – it's unspeakably cruel and unnecessarily sadistic. He condemns them all to eternal torment, with a different, bizarre torture for each. And he doesn't bat an eyelid! It's both shocking and unnecessary.

JANE FISHER, VIA EMAIL: This is, without doubt, the most moving *Doctor Who* story ever. While 2005's *Father's Day* tugged at the heartstrings, this is the only adventure that had me sobbing buckets by the end. A masterpiece.

CHRIS LINDSAY, VIA EMAIL: Everything works – the script, the direction, the performances. David Tennant plays both of his characters with such subtle nuances and great skill, Jessica Hynes is heartbreaking and yet tough and Freema Agyeman absolutely shines as Martha, going through the wringer to protect the Doctor despite what his alter ego is putting her through. The most mature and ambitious piece of drama the show had yet done.

In issue 464, The Time Team will be watching *Blink*, and then in issue 465 they turn their attention to *Utopia*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,618

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 235

ONE OR MORE REGULARS INCARCERATED.... 277

THE BOB BAKER FACTOR

DWM went to Bristol to see a man about a dog – and the BAFTA-winning Bob Baker is certainly the expert there, of both the robot and plasticine kind...

INTERVIEW BY **MATT ADAMS AND DAVID SOUTHWELL**

The most natural thing in the world when talking to a fellow *Doctor Who* fan for the first time is ask them the obvious questions about their love of the show. But it's unusual when that fan could answer that his favourite Doctor was any one of the four he worked with, the classic monster he'd like to see revived is one he created, and his favourite story may just be one of the nine he wrote.

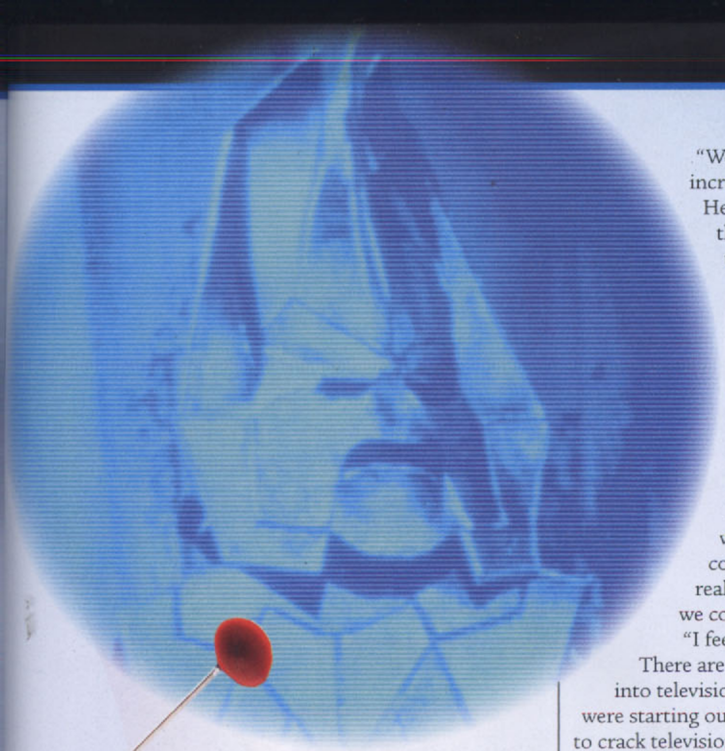
We are in a Bristol coffee bar to talk to Bob Baker, the writer of nine *Doctor Who* stories. Both on his own and writing alongside the late Dave Martin, Bob has helped shape the careers of many of British culture's iconic characters, from the good Doctor to Wallace and Gromit. He was also responsible for some remarkable creations himself, most famously the Doctor's robot dog K9.

What soon becomes clear that Bob Baker is disarmingly nice. Here is someone who, despite having won two Oscars and two BAFTAs, refuses to cling to his status or indulge in bombastic name-checking. It is not that Bob is not rightfully proud of his career and numerous achievements, nor that he is unassuming, cutting a notable dash in his Panama hat and drawing looks from staff when one of his outrageous stories produces another wave of laughter. It is not that he is afraid of the attention either, as his note-perfect K9 impression is hardly subtle.

No, the reason we're soon nattering away to Bob like old friends is because he is so charming that it would be impossible not to. His passion for writing and the things he cares about radiates out and sweeps you along, and one of those things he clearly cares about is *Doctor Who*.

"When we were offered a *Doctor Who* to write, Dave was somewhat reluctant where I was desperate to do it! I had watched *Doctor Who* from day one. I remember two things from November 23rd, 1963 – Kennedy dying and the first episode with Bill Hartnell. I had rarely missed an episode since. I was a fan, but Dave was not that interested. He looked upon the commission purely as a piece of drama and something good for us to do. He did not have that built-in appreciation I had. My interest in science-fiction and following of the show came in useful. However, any writer would have to appreciate how good, how clever the key concepts of *Doctor Who* are in allowing you all of time and space to tell stories in."

It was an unexpected offer for the pair. "We had sent in our script for *A Man's Life* [*a comedy based on the stories their friend TV chef Keith Floyd had told them about his time as an officer in the Royal Tanks Corps – Ed*]



and it had done the rounds of the slush piles at the BBC before coming across the desk of Terrance Dicks.

"We got the call to go to London and were taken to the BBC Club bar by Terrance and *Doctor Who* producer Derrick Sherwin. We had no idea who they were and it was only after the fourth or fifth gin and tonic they explained they were not interested in making our comedy, but asked us would we be interested in writing for *Doctor Who*.

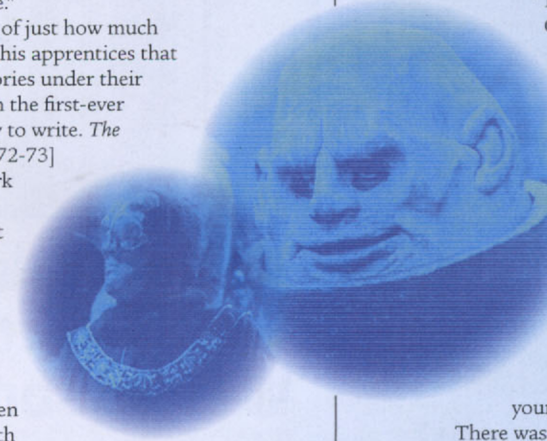
"Terrance had seen something in our writing that he thought we could bring to the show. I have joked in the past that they were so desperate for writers they had to get them drunk to say yes, but I was thrilled.

"For me it was like being invited to play in the garden of delights, being given a key to unlock this place where you got to play with this incredible character, go to strange worlds and hopefully tell powerful stories. Dave did not share my initial delight, but we both tore into our first story with incredible energy. It was a fantastic opportunity."

After the success of their first contribution, *The Claws of Axos* [1971], they went on to write a further seven stories together, and Bob also penned *Nightmare of Eden* [1979] on his own. Dicks nicknamed the writing duo the 'Bristol Boys', claiming they were: "Hell's delight to work with – great with ideas, but totally uncontrolled." It is a description Bob readily admits to: "The fact that we had so many ideas was a nightmare for poor old Terrance. He has said we created a lot of trouble, a lot of headaches for him, but I am glad we did.

"We were lucky. We enjoyed an incredible apprenticeship under him. He really showed us the way – not that we always liked being shown the way – to write *Doctor Who*. Terrance taught us how to make the format work for any idea that we wanted to bring to the programme. He led us to understand how it relied on little climaxes, little edges throughout each episode to push the story on. How to time the resolution, pace the action. By the time we had finished working with Terrance on our first couple of stories, he had given us a real sense that we were competent, we could write for *Doctor Who*.

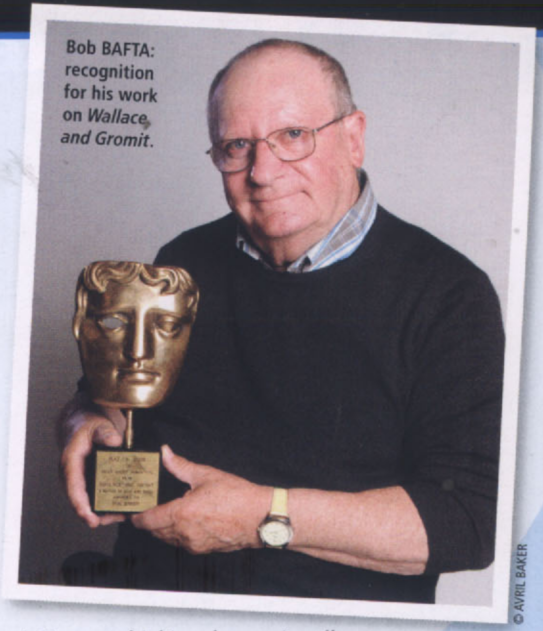
"I feel despair for young writers. There are so few opportunities to break into television compared to when Dave and I were starting out. Whenever I meet writers trying to crack television they ask: 'How do we get in?' and I have to say I have no idea. All the ladders that used to give a chance to scale the walls have been taken away. Unfortunately there is no apprenticeship in the field anymore."



It is indicative of just how much Terrance trusted his apprentices that with only two stories under their belt he gave them the first-ever anniversary story to write. *The Three Doctors* [1972-73] set the benchmark for meetings between different incarnations, a trend continued in this 50th anniversary year with the forthcoming encounter between the Doctor's Tenth and Eleventh selves.

"We knew from Terrance and Barry [Letts, series producer 1969-74] it was an important story. The BBC then did not usually make a fuss about anniversaries, so it was a bit special that they were marking its 10th anniversary, but what really appealed was using all the Doctors and the writing challenge it brought. We could see it was a chance to push the show and we always tried to do that.

"Using all three Doctors had come about not just from the constant fan suggestions to do it, but because one night, Bill Hartnell was wandering around BBC TV Centre late at night and put his head round the door of the *Doctor Who* office and asked: 'Any chance of a job?' That had set Barry and Terrance thinking about using all three Doctors.



Bob BAFTA: recognition for his work on *Wallace and Gromit*.

© AVRIL BAKER

"It was a fantastic opportunity which also allowed us to create the origins of the Time Lords with Omega. Terrance gave us the go-ahead to do that and we ran with it.

"The actual character of Omega came in part from the novel *Time Must Have a Stop* by Aldous Huxley. I remember reading it and being impressed by how the spirit of a dead character clings on by sheer force of will. A person who is an awareness of an awareness. There was also a little of Satan from Milton's *Paradise Lost*.

"We never imagined him as your average *Doctor Who* villain. There was substance to the character. It did not come through when they used him again [in *Arc of Infinity*, 1983]. They did not have the idea of who he was, the gravitas that comes from his place in giving Time Lords time travel. He was the Prometheus figure of Time Lord culture. All of that was missing."

It seems incredible now, with today's *Doctor Who* very much the showrunner's vision, just how much freedom Bob and Dave enjoyed to craft such fundamental aspects of the series' legend.

"Barry and Terrance gave us a lot of scope. Our brief was to use all three Doctors and give the Doctor a working TARDIS at the end, but it was entirely up to us to decide how we did it. We had a lot of ideas, but Terrance liked how we managed it with Omega and he liked the character. Barry used the actors who had played Time Lords before to link it with the ►

"Any writer would have to appreciate how good, and how clever the key concepts of *Doctor Who* are..."

Two Doctors team up for the show's tenth anniversary adventure.

Troughton one they had been in, but we had a free hand with developing the Time Lords. If you say it was a game-changing story, all I can say is good!

"We loved writing for Troughton and Pertwee. Put their Doctors together and they could be really nasty about each other which worked wonderfully on screen. This also suited the actors perfectly as they had a bit of a spiky relationship."

Although Patrick Troughton's Second Doctor was able to join incumbent incarnation Jon Pertwee in combating Time Lord pioneer Omega, a frail Hartnell was forced to reduce his involvement to little more than a cameo, prompting a rewrite of the original script.

"The only disappointment with *The Three Doctors* came with poor Bill Hartnell. We had some lovely lines written for him, some lovely things for him to do. We always planned for him to have a lot more time, to be an essential part of the action – there with the other two when facing Omega – but we had to cut it all back to just two or three lines. It was terribly sad."

Scripting for three Doctors then, and Tom Baker later, meant Bob and Dave joined the ranks of the few writers who have worked alongside multiple incarnations of the Time Lord, so how did they address the differences between each persona?

"Although the Doctor is always just one person, each Doctor is just a different facet of the whole, when you write for different Doctors you cannot not help but pay attention to what the individual actors bring to the role. Their mannerisms, how they say things, what they project.

"The stuff we wrote for Tom Baker we would never have written for Jon Pertwee. The only time we did that was in *The Sontaran Experiment* [1975], where we hadn't seen Tom play the character yet, so we wrote the essentials of how any Doctor would be.

"Having seen Tom's take, we tailored everything afterwards to it. Tom's Doctor did not have Jon's tireless enthusiasm. His Doctor was capable of being a lot more cynical, while Jon's was always excited by everything. Later we upped the cynicism and sarcasm by introducing K9, always undermining the Doctor's bombastic lines with: 'Negative Master'.

There is no ignoring the fact that Dave and Bob's biggest contribution to *Doctor Who* is the creation of K9, a character whose associations with the show continue to this day.

Perhaps surprisingly Bob undercuts the long-held belief that K9 was partly created as a catharsis after two of Dave's springer spaniels were killed in road accidents.

"The only disappointment with *The Three Doctors* was poor Bill Hartnell. We had some lovely lines for him..."

"I am only surmising when I suggest the loss of his dogs led to Dave thinking about an indestructible robot dog that could survive being run-over. It might not have been that at all. I am a cat man and would never have thought of creating a robot dog companion on my own, but as soon as Dave mentioned the idea I was running with it and adding to it.

"When we were creating K9 we had no idea it would be used as an ongoing character, so we did not give much thought to the practicalities and problems it might cause in later productions. *The Invisible Enemy* [1977] was a studio set and it worked great as an idea to be realised in a studio. We were not thinking about it being lugged around or having to cope with cobbles and grass."

Writing duo Dave Martin and Bob Baker: the Bristol Boys!

Those practicalities led later producer John Nathan-Turner (JN-T) to write out the character in 1980 despite an active campaign to 'Save K9' in the pages of *The Sun* newspaper.

"When JN-T took over and almost immediately got rid of K9, he told Dave and I that taking him out of *Doctor Who* would increase the chances of him having his own spin-off series. We were led to believe we would be writing it and then the next thing we know it is already done and we had no input [*K9 and Company*, with Elisabeth Sladen returning as Sarah Jane Smith, 1981]. It was a real kick in the teeth. Not only did we not have an opportunity to write it, we were not even given a chance to throw in some ideas that JN-T could then have rejected.

"If you ever want to get rid of a character, *K9 and Company* is the textbook way to do it. At the time it destroyed the chances of a spin-off completely, by making such a really bad mess of the pilot.

"It could never have worked in that format. It was awful at every level. Sarah Jane carrying him everywhere, driving him around in the back of her Mini Metro – it just looked daft. It completely undercut the suspension of disbelief. Space is K9's element. That is where he works. I hope that is where he is going when he comes back in his own second series. At one time we did put up the idea of K9 and Leela in space which would have worked in all the ways *K9 and Company* failed, but the BBC rejected it."

After years of negotiations, Bob finally succeeded in landing K9 his own show as part of a co-production with Disney XD. Its first season was broadcast in the UK in 2010-11.

"I am very proud of K9. He is still going strong, there is still a lot I want to do with him. It is gratifying to know that K9 will leave a legacy as a character. There is a NASA Rover named after him, he is still being used to teach and promote science [in BBC educational programmes *Stargazing Live*, 2013]. I hope he will be being used in *Doctor Who* and other things long after I am gone."

Although the BBC's treatment of K9 and wrangling over the character's ownership clearly caused his creators a fair degree of stress across the years, Bob is clearly pleased with the way Toby Whithouse and Russell T Davies brought him back for the David Tennant story *School Reunion* [2006].

"We loved the fact that they brought K9 back so wonderfully in that episode. They understood him as a character and they used him in it superbly. The Doctor's reaction to seeing K9 again was perfect. David Tennant absolutely captured the connection the Doctor has to him. It was not just a gratuitous cameo, K9 yet again sacrificed himself and saved the Doctor. It brought the character in front of a whole new generation. I enjoyed every moment of that episode. Lis Sladen was brilliant in it as well. I am still sad about her death."

When the show returned in 2005, Bob pitched to Russell T Davies to write for it. Unfortunately his offer was not taken up by the new showrunner, who wanted to steer away from using writers from the series' past.

"It was not hurtful when he said no. It was a nice letter back, but it was a very firm no. I did feel rejected, but I do understand the need for new writers to come through. However, I did think he was missing a trick by not, every now and again, letting one of the old stalwarts have a crack. We would have been reliable and a production team needs that. I had several ideas I really wanted to have the opportunity to bring to the show. It is a shame it is so fenced off.

"But I had some wonderful feedback from RTD on my new *K9* show. It is a character he adores – he even included K9 in *Queer As Folk* [Davies' breakthrough TV series, Channel 4, 1999] – and he was very keen to include him when he was first bringing back *Who* and developing *The Sarah Jane Adventures*."

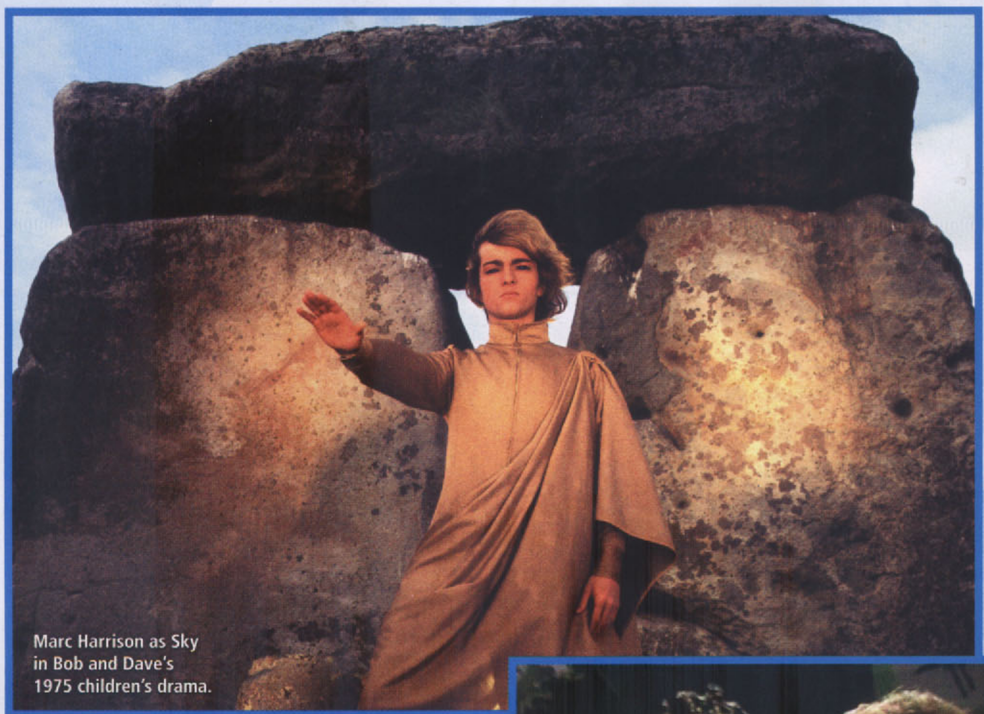
Bob has not given up on the idea of writing for the modern series: "I would love to pitch for *Doctor Who* again. I would pitch for it at anytime. The show deals with the emotions of the Doctor more now. There is a lot more to get your teeth into with the Doctor/companion relationship.

"Dave and I tried to do more with the companions than just have them be the whole 'But Doctor!' device for doing exposition. We particularly tried with Sarah Jane because of her underlying feminism and the fact that she was capable of having a spat with the Doctor.

"I most enjoyed writing for Leela, lovely Leela. The underlying tension between the Doctor's pacifism and her willingness to kill people was a gift for writers. That fire between her and the Doctor gave comedy and conflict. I adored writing for Leela and Louise Jameson always brought her to life. It was easy to imagine how she would perform it when writing."

Although not all of the Bristol Boys' *Who* creations have enjoyed return appearances, there is one in particular Bob would be keen to see make a comeback – dodgy Drax, the Time Lord with a South London accent seen in *The Armageddon Factor* [1979].

"I would love to bring back Drax. He came in part from all our research for crime dramas, out of some of the criminals we came across. He was not only a Time Lord who knew the Doctor from their youth, but who had done time in Brixton Prison. He had the gift of the gab, he had the nous and was good with his hands. His only problem was his terrible habit of stealing things, a bit like the character we created for *Thick as Thieves* [LWT, 1974]. We already had an idea for a second story to use him in where we would put his gift of repairing TARDISes to good use. He might be seen in the next series of *K9* when we get it going."



Marc Harrison as Sky in Bob and Dave's 1975 children's drama.

© REX

When not contributing to *Doctor Who*, Bob and Dave had a sideline in scaring a generation of children with TV shows like *Into the Labyrinth*, [1981-82] as well as writing stories for series including *Z Cars*, *Shoestring* and *Target*. Many of their genre-defining children's shows are enjoying a new lease of life on DVD including *Sky* [1975], an ecologically-minded tale of a time-travelling boy striving to get home before the Earth's 'world soul' kills him, and *King of the Castle* [1977], set in a fantastical council tower block which may just exist in the protagonist's subconscious.

"It is only recently that I have got copies of *Sky* and *King of the Castle*. I am incredibly proud of both of them. We were less held back on those than we were with *Doctor Who* when it came to the fear factor. That is not to say there was not a hell of a fight to get them made, especially with *King of the Castle*. It was nightmarish in a way that I think every young child needs.

"In the end, getting them made and shown was all down to the bravery of producer Patrick Dromgoole in facing down network executives and convincing them it would be OK. Of course, those network executives were the first to claim they had been behind the idea from the start when *King of the Castle* was nominated for a BAFTA. It is the brave television produced by HTV which was not afraid to scare children which is the most remembered. Stories, whether they are in *Doctor Who* or a crime show, that push against the boundaries are always the ones that leave a legacy.

"It was harder to scare people with [mystical time-travel series] *Into the Labyrinth* as we just had one cave set in the studio, but it was also no holds barred in terms of the stories we could tell. One of the scripts set during the French Revolution did not shy away from the horror of that period in time. All the harsh and shocking truth of history that I would use in an adult drama – the mass murders, the drowning of nuns – was all in there."

1977's *King of the Castle*, featuring Talfryn Thomas as Vine.

Bob has no qualms about scarring the psyches of a generation: "I love it when people come up to me and say: 'You had me cowering behind the bloody couch when I was a child'. My response to that is always: 'Good! Job done!' Robert Holmes used to say: 'Scare the little buggers!' and I agree with that. Children need the nightmarish at times."

His writing partnership with Dave Martin seems to have been an incredibly happy and productive period. "It was a lot easier to write with a partner as there is someone there to criticise every idea. Things are improved immediately. With two of you, every first draft becomes like a second draft. You can work much quicker to develop the story and it helps to sharpen it right from the start.

"I learned how to work with Dave. We worked together for nine years. It was an amazing partnership. Not only would we spark off each other, working together we were able to get a special feel into the things we did.

"We worked in a barn. There were no stairs, so we had to climb up to where we wrote by a ladder. Dave would type and I would be puffing away smoking and throwing ideas out saying: 'How about this?' I would run ahead with things, knowing that we would need an explosion or crash two minutes later in the script. It was a lovely way to work. It is nice having a partner."

Which raises the obvious question, why did they split up? "Dave craved to be taken seriously and he should have been. He was deeply intelligent. ►

He wanted to write poetry and would have been a brilliant poet, but he felt it was a bit naff to have that as your profession. From the start, when he wanted out of the advertising business as a paid liar, he wanted to write serious plays and novels. He was the one in the partnership who would suggest the darker side of our stories and I was the one taking those ideas and bringing the more hopeful elements out. Any unexpectedly happy endings were more likely to have come from me. He wanted to focus on writing novels and saw TV as a distraction. I was sad, but it was amicable. He was my mate and I only ever wished him well.

"When Dave and I split up it was very odd. I wondered how the hell I would write on my own. I am only half joking when I describe our partnership as like a marriage without sex. Our lives were entwined. We would go out to parties and gigs together, often with Keith Floyd. Take our families on holiday together. We had a great time together and it did not stop when we were not writing. There was never a time when we thought: 'Oh God, we see each other all the time when we are working. I need a break from him.' Our writing life together at times almost seemed more important than our time with our wives. It was an amazing period. Looking back I am staggered by how much we managed to write."

The partnership had come about after Dave dropped in to buy cigarettes from a shop Bob was refurbishing. The two started talking, and never looked back.

"I often think of how different my life would have been if Dave had not been a Gauloise smoker and had not popped into the shop. How that serendipitous happenstance, that collision in time, brought about so much. I was at a junction in my life where something had to happen. I was going crazy with the frustration of doing all this building work, all this refurbishment and not being able to sell the houses. I knew I wanted to do something else. I knew I wanted to be an artist, but it was Dave saying: 'Why don't we do it, why don't we write Keith's story?' that changed things. I do not know if I could have gone the same route without Dave. My education had left me with no qualifications, so I thought I could never break into writing, but Dave made me believe I could. He eased me into it. He was incredibly generous. He saw that I had the ideas and persuaded me that they were good ideas. I would not have found another partner like that. Without him I would not have been writing. I might have been making films, but I would not have been writing."

Perhaps pondering Dave's death in 2007, Bob makes his excuses to fetch coffees, leaving us with his granddaughter Amy, whom he had brought along to the interview. Her eyes have only recently been opened to her granddad's remarkable career.

"He has had such a packed life. It is so strange to discover all about it, listening to you talk to him. I am reading his book at the moment and I am finding out all these things I did not know. All these amazing stories with him and Keith Floyd, all the scrapes he and Dave got into. For a large portion of my life I just knew him as Bob who paints in his shed and then suddenly there was a BAFTA on the shelf."

Bob's numerous stories about Keith Floyd are some of the funniest we have heard. His telling of one about a wine-importing run to the South of France where he drove a 1947 hearse in convoy with Keith in a Triumph Herald held together with plastic tape and a lorry outdoes anything the *Top Gear* team might have ever undertaken.

The book Amy is reading is Bob's autobiography, *K9 Stole My Trousers*, which has only recently been published. Why choose now to write it?

Lowe (Michael Sheard) in Bob Baker and Dave Martin's 1977 story *The Invisible Enemy*.

> **"I'm only half joking when I describe my partnership with Dave Martin as like a marriage without sex."**

"I have lived a very full life, so I knew I had a lot of stories to tell. A writing job fell through and there was nothing in the cupboard of possible projects that I particularly wanted to pull out and start on. My wife had been on at me for quite a while for me to do my autobiography, so she said 'Why not start it now?' I did and of course as soon as I did, the job was back on.

"Writing an autobiography is outside of the scope of what I usually do and I was petrified by the prospect at first. I knew what I wanted it to be like – informative, amusing like a Bill Bryson book – but I had no idea what I would write. As I began to remember things it spread out like a chain reaction. One memory sparking another into life. A single detail from how we played cowboys as kids would radiate out and suddenly I was remembering not only my own life, but also the lives of all these other characters I met along the way."

The title of the book swipes at both of the dogs Bob is well-known for, as he has enjoyed massive acclaim for work with Nick Park on the Oscar-winning *Wallace and Gromit* series.

"Working with Nick Park is a bit like working with Dave. Instead of Dave typing as we are talking, Nick is constantly drawing. I am talking about a motorbike chase and he is drawing, saying: 'Is that how it goes?' Before you know it the whole story is up around you on the wall.

"The big difference is Nick is going to be directing it, so he is thinking of filming it as we work. It is wonderful working with him, because at every stage Nick is involved in, he takes it up another notch, so when I eventually get to see it my response is always: 'This is incredible!' He is a genius. A total genius.

"Although I started out as an animator my work was crude compared to what Nick and Aardman [Animations] do. However, having studied animation at college, I had an understanding of it, the structure it needs. Also, my film company that did animations – Hexagon Films – had Bill Stair in it before he went to Hollywood to work with John Boorman. He was another genius and I learnt a lot from Bill about how he came up with story ideas for animation. How you could do something very simple that really spoke about the big things in life.

The Oscar-winning plasticine duo: Wallace and Gromit!

© REX

"With *Wallace and Gromit* and *Doctor Who*, I do feel I have worked on things which have touched everyone's childhood. It is a nice feeling to have."

Many of the numerous ideas Bob and Dave fired out at *Doctor Who* script editors were inspired by the hard science of the period.

"In *The Three Doctors*, all of the science in the story – what could happen at the event horizon, anti-matter universes – originally came from reading an article on black holes in *The Times* and then reading up on the latest books about them. It was all new to us, but we often found inspiration at frontiers of what was happening in science. *The Explosion of Science* and *Scientific American* played a big role in helping us develop ideas. The idea for the CET machine in *Nightmare of Eden* came directly from reading the latest science magazines.

"I am proud of some of the ideas in one of our lesser-loved stories – *Underworld* [1978]. The central concept came from an article we had read in *Scientific American* about genetics. We used the science not just as a plot device, but to give a real rationale to the characters' motivation."

Not all of Dave and Bob's research for *Doctor Who* was restricted to reading. As part of their work on *The Armageddon Factor*, Dave and Bob attempted to look around one of the top secret underground bases known as Regional Seats of Government, which were designed to be used in the advent of nuclear conflict.

"We had heard from a contact that there was one just outside the racecourse at Bath so we went to investigate. We found a grass-covered bunker signposted 'War Department Keep Out' and a heavy blast door in a hill, but there was nothing else to see, so Dave rang up the army and explained we were from *Doctor Who*.

"Even at the height of the Cold War, *Doctor Who* was an excellent calling card. It opened all sorts of doors – including blast ones. We got in to see the bunker but it did not work as a possible set. We had used the same approach for the nuclear power station in *The Hand of Fear*. 'Top secret' did not seem to matter too much if you rang up and said you were thinking of filming *Doctor Who* there. I used to get Dave to talk to them as he sounded somewhat heavy.

"The audience never knows how much research is involved, but good research always pays off by making the story stronger, the characters more interesting and believable."

It is apposite we are meeting Bob in Bristol as the city is so intrinsically linked to his work. Whether it was the criminal element and their tales of safe-cracking or the horrors of a history filled with slavery, riots and smuggling, Bristol has bled into many of his scripts.

"Bristol has always been a huge influence on my writing. From the characters Dave and I met in the pubs around the docks, to actual buildings in the city – I used to drive by the block of flats that helped give me the idea for *King of the Castle*.

"Place is incredibly important to writing. Dramas without a sense of place are never worth watching. We were also inspired by the West Country landscape – whether Glastonbury or Wiltshire for *Sky* or Dartmoor and the local nuclear power station for *Doctor Who*.

"There are only seven basic stories, so place is one of the most important things in taking that basic plot and making it something special. The *Doctor Who* stories that work best always have a powerful sense of place in them.

"Of course, *Doctor Who* not only needs to have a sense of where the story is taking place, but when. The story has to give you a real, believable sense of the past or the future. That is where the details like Finglish come in [the phonetic futuristic language which featured in *The Mutants* and *The Invisible Enemy*]. We always tried to make our *Doctor Who* stories feel as if they were happening in a place that had its own character – whether on an alien planet or a power plant on Earth – and if it was set in the future, it had to feel like it.

"We had fun creating some of our minor characters. When we were writing the show, there was a character in one of the pubs we drank in at lunchtimes – Burt Roach – who was a bit like ►

Tom Baker in one of Bob and Dave's later *Doctor Who* contributions, 1978's *Underworld*.

a surrogate granddad. He used to say the most incredible things and we sort of put him into *Doctor Who* as Pigbin Josh [*The Claws of Axos*]. People really like Pigbin Josh. He is a real fan favourite. I was surprised to find he even has his own website. I might revive him one day.

"The dialogue for Pigbin Josh was all originally Bristolian, but Terrance said: "No, you cannot have that. No-one outside of Bristol will understand it, you will have to make it a more understandable non-understandable gibberish."

"It was sometimes hard to fit in and develop minor characters in the UNIT stories as they were already so full with the regular cast, but in later stories we got more of a chance.

"When I rewatched *The Sontaran Experiment* I was pleased to see the South African astronauts [the GalSec spacers] had much more to them than I remembered. They were having conversations about politics, philosophy, the future - things that mattered. They were not just filler. Those minor characters are always essential for giving you a sense of the sort of place the story is happening in.

"We were creating a universe where our stories happened. Dave and I would talk about what sort of universe there would be in the future, how humanity would turn out, for hours and hours. Often Keith would join in those conversations - he made Dave seem very light-hearted in comparison to his vision of darkness.

"I had studied and been very interested in the history of warfare. The pointlessness of war, its cyclic nature, inevitable rise and fall of empires, all of that was feeding into our history of the future. We were imagining how bits of the history we knew would happen again, but this time the battlefield would be space.

"The problems the Americans had pulling out of Vietnam were similar to those the British had in pulling out of places like Burma and with what is happening now in Afghanistan. We were just imagining the same problems being with us 3,000 years in the future."

Like all good writers, Bob is aware that the story always comes first: "If you are going to do big ideas, make statements, you have to make them watchable. They have to be good television stories that people actually want to watch. Yes we had big ideas about colonialism and racism in *The Mutants*, but the most important thing about it is, is it watchable?"

While Bob had a strong sense of continuity in his future history, he admits it is often a little hard to keep track of the continuity of K9 and his various models.

"I wish people would send in scripts [for the spin-offs] when they are using him. I have his history very clear in my head. That is why I am using the MK-I in the new TV show. He is exactly the same character, just regenerated with a new body and new powers.

"A lot of the characters and elements we created have a whole life of their own now with the audios and other *Doctor Who*-inspired productions. It is gratifying to see them still being used. Of course I can use them at any point and I would love for the BBC to use them. I would love the BBC to bring back the Axons. They work all these years on partly because they actually look frightening."

There's probably one monster Bob doesn't expect to see return, even with the benefits of modern special effects: "The Mandrels from *Nightmare of Eden* just looked ridiculous. Flared trouser monsters with carpet slippers. I had written them to be truly frightening, but you would never have guessed that from seeing them.

Ron Moody and Pamela Salem in Bob's early 1980s series *Into the Labyrinth*.

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"The show had changed when I did *Nightmare of Eden*. I wanted to use a fire axe taken off the ship's wall, but [producer] Graham Williams said: 'Oh no, you can't use that!' I said what can I use and he said: 'A jagged polystyrene cup.' I got it at that point. A jagged polystyrene cup - I got it.

"Mary Whitehouse [the founder of the National Viewers' and Listeners' Association] had had a real problem with several of our stories so the BBC were particularly squeamish about what we might try to do. I have been told it was a scene in *The Sontaran Experiment* that first led her to get her claws into the show while Philip [Hinchcliffe] was producing. Graham had become very sensitive to accusations of the show being too frightening, too violent. Douglas Adams [script editor 1979-80] did not agree with making it so anodyne. He wanted to scare the children as much as Robert Holmes [script editor 1974-77] had, but Graham had very different ideas."

Bob has fond memories of working with the *Hitchhiker's Guide to the Galaxy* author: "Douglas Adams was great. We had fabulous lunches together talking over the scripts. He was as disappointed as I was with the realisation of the monsters and the actor who did that awful Austrian accent, but as script editor there was nothing he could do. It was a pleasure working with him."

Despite the budgetary restrictions suffered by *Doctor Who* in the latter part of the 1970s, Bob and Dave were determined to eke every last penny's worth for their stories: "I know some of the stuff in our scripts stretched the production team, but some of it they matched. The model work in stories like *The Invisible Enemy* and *Nightmare of Eden* is good. I think the spacecraft in *The Invisible Enemy* look great as does the crash sequence in *Nightmare of Eden*. *The Mutants* really stands up. Part of that is down to really well designed monsters, part of it is having actual caves [Chislehurst in Kent] that were not overlit."

Did Bob get to see much of his scripts actually being filmed?

"Dave and I only ever went on set to attend the last day of shooting. Across the different productions teams, there was always a continuity about how it felt. A BBC feel. A lot depended on who was directing the story. If you had a really good director like Chris Barry, he could make a good story something marvellous, something really special. Sometimes you could feel that on the set. Usually on the last day though there was just a lot of panic."

"I don't mind who they cast as the new Doctor. Even a woman. As long as it's the same character, it will work."

One thing Bob remembers though is being intimidated by a particular member of the cast. "It was well known that Tom Baker did not like writers. A lot of writers said they were scared of him. I was certainly scared of him! Far too scared to ever dare go to a rehearsal or read through with Tom.

"Years later when we met doing a DVD commentary I was still wary of him, but he was utterly charming and took me out to lunch. We had a great time and I said how different he was these days and he said: 'Oh, well the difference in me is that I have given up drinking'.

"Tom is still a wonderful character though, a treasure of fantastic stories. He was walking through Soho one day when a pensioner stopped him and said: 'I thought you were dead.' Without missing a beat, Tom reared to his full height and said: 'I am dead. I just came back to see you'. All of that makes him brilliant for playing a Doctor. Chris Eccleston is a very good actor, but he played the Doctor a bit small."

For *Into the Labyrinth*, Bob worked with Ron Moody, famous as the only actor to turn down the chance to play the Doctor twice. What was he like to work with?

"He was brilliant. He brought the character of [time-travelling magician] Rothgo to life. He was

Bob Baker wrote 1979's *Nightmare of Eden* without writing partner Dave Martin.

superb at taking melodrama and a bigger than life character and making them work, making them utterly believable.

"You could see how that would have worked if he had been the Doctor. He would have been a brilliant Doctor because he was capable of totally believing in the fantasy. He would have believed he was a Time Lord. He turned down *Doctor Who* as he did not want to be typecast and stay as a Time Lord for the rest of his life. I am glad he did. It not only meant we got him for *Into the Labyrinth*, but we also got Tom Baker as the Doctor.

"However, now and then he did throw a 'moody'. Shouting at me: 'You writers are bastards. You'd all have nothing to do if it wasn't for actors like me.' He would go into a moody for five or ten minutes and then calm down."

Bob seems particularly well placed to offer his opinions on casting for a new incarnation of the Time Lord: "I do not mind who they cast as the Doctor. Old or young. Even a woman. As long as it's the same character it will work. I suspect it will be another younger man - especially with all the running."

The conversation returns to discussing some of the common themes evident in Bob's *Doctor Who* work, among them the noted psychedelic elements evident in *The Three Doctors* and *The Invisible Enemy*.

"Oh yes. It is there in our episodes. You can also see it in *King of the Castle* and *Sky*. All of those 60s things which were still rolling on in the 70s - the psychedelia, hippy lifestyles, the strange cults - were all grist for the mill. When we used them, we did not do any of it flippantly. A lot of the stories explore inner space through those psychedelic sequences. The merging of inner and outer worlds. It is exactly what [new wave science-fiction novelist] JG Ballard was doing in a lot of his stories.

"Dave and I were both keen on Ballard, his stories like *The Drowned World* had a big impact. As a writer you would read something like his book *The Drought* with the striking image of people sweeping up every drop of water as it is so precious and think: 'That's exactly the sort of image I want to put in my work.' I would have loved to have written something based on his *The Atrocity Exhibition*. That dystopian feel came quite naturally as the seventies were quite a dystopian period to be living through. The power cuts, the Three-Day Week, it was a febrile time.

"Dave was more political in outlook in his writing than me. He was not downbeat as a person - he had an amazing sense of humour, we were always laughing - but he could get depressed at times and that went into his work. He was certainly more pessimistic than me about how things would turn out in the future, both politically and generally, than I ever was.

"I was the balance. There are always two sides. We could make the universe a dark and miserable place, but then you bring the Doctor in to alleviate - to bring the hope. I suppose if you take the Doctor out of our stories, if he is not there to save the day, they are very JG Ballard."

Bob still keeps up with the show, although not as passionately as he once might have.

"I still follow it and watch most episodes. I loved every David Tennant one, but I think the show has become a bit wild. There's a bit too much happening to the present Doctor and a lack of resolution. It is losing some of its believability.

"I sometimes struggle to understand the Doctor's motivations. There is too much flicking the wrist and letting the sonic screwdriver fix everything. A little too much running like hell. There was a lot of running in the 70s, but at least you got somewhere in the end.

"They are trying to make a movie in 45 minutes and it does not always work. However, when it does it is superb. *The Waters of Mars* was more than equal to any movie in quality and it was not afraid to have an incredibly sad and bleak ending. It was a brilliant *Doctor Who* and an outstanding drama in its own right.

"When we were writing for the show we had the advantage of having two hours to tell the story, to develop the guest characters. On the six-parters we had the luxury of three hours, though there was the inherent danger of them sagging in the middle. I think we avoided that mostly. I certainly don't feel *The Mutants* sagged, though *The Armageddon Factor* does get a bit tedious for about half an episode and when it did, we brought Drax in."

One of the bits of recent *Who* news we gossip about are claims in the academic book *Doctor Who and Race* that the Doctor is racist and colonial. Bob is horrified.

"He is absolutely the *opposite!* It is nonsense. He has always been anti-slavery. He is not racist, he is not speciesist. He is usually on the side of the aliens if they have a reasonable cause. If you are defining the Doctor, you have to understand he is anti-everything unpleasant. Tolerance, acceptance, not judging on appearance - the freedom to live your life - these are the Doctor's values. He is not Captain Kirk who was much more colonial.

"The Doctor is a hippy. He has a set of values that match a lot of what the hippies believed in. They believed in freedoms, all the freedoms. The freedom of people to make up their own minds and live their own lives free from interference. They believed that each person's life was precious. The Doctor believed that too. Like them, the Doctor was for everybody.

"For me, the Doctor is the one who was always arguing the toss with the heavy guy, with authority, with the dictator on behalf of those who just want to be free. It was his role in the universe to do that. Even though some see Jon [Pertwee]'s Doctor as being a bit authoritarian, he was not to us when we were writing it. He was always against the bureaucracy, the civil servants, always the champion of free-thinking and freedoms. He also has that view that if something is big it is probably evil. That is there in his relationship with the Time Lords. Like the hippies he has dropped out or been kicked out of Time Lord society."

So who is Bob Baker's Doctor? "The Doctor is a vagabond, a mountebank with good intentions. He is a gypsy, a space gypsy. I always saw the TARDIS as his sports car that he goes through time and space in.

"*Doctor Who* is the ultimate road movie. The companions are the hitchhikers he picks up along the way. 'Do you want to come with me for a few hundred light years? Be along for the ride until I have to kick you out.' Always exploring, always travelling. An eternal galactic gypsy."

There is something of the galactic gypsy to Bob himself, a man full of deep values who explores wonderful worlds of the imagination, travelling today with his granddaughter, other times with incredible companions like Keith Floyd. It is clear he has no intention of ending the adventure any time soon: "Some cannot stop travelling, but I cannot stop writing. I can never stop. It is too much fun and writing is always better than working." **DWM**

K9 Stole My Trousers
Bob Baker

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Bob's autobiography *K9 Stole My Trousers* is on sale now.

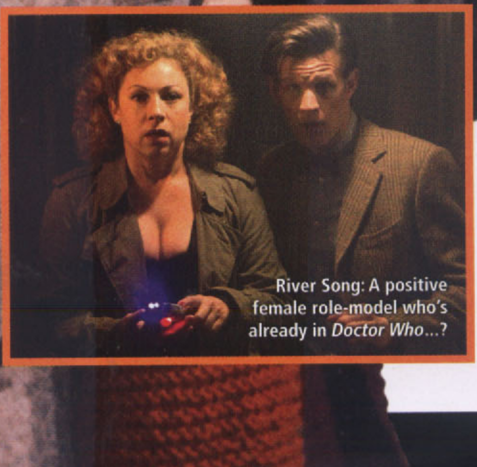
Is it time for THE DOCTOR to become a WOMAN?

We've seen the Doctor's companion Romana dress up as him – but is it now time to go one further, and for the Doctor to regenerate into a female form? Let the debate begin!

NO!

(at least, not yet...) says **Claire Budd**

Wouldn't it be marvellous to be able to regenerate? (For some reason the voice in my head when I wrote that was Bruce Forsyth – that's not relevant.) Speaking as a woman in her very, very early 40s, I'd pay good money to be River Song – and I wouldn't give up my regeneration powers for anyone, even if that really messed things up for Steven Genius Moffat what with the opposite timelines and her having died with David Tennant (I am actually following this in my own head, I must be cleverer than I thought). Regeneration seems more possible to me than time-travel – but to be honest I think that's just confusion linked to TV adverts for face cream.



River Song: A positive female role-model who's already in *Doctor Who*...?

So should we have a female Doctor this time around? I don't think so. Not yet.

It's not the argument about tradition – tradition always seems to be a very strange argument against positive change. I'm sure it has been used by many an anti-woman-bishop bishop and perhaps it was called upon when people started to ask questions about slavery as well. Tradition should only stay

The Doctor: a good role model (as long as you're not talking about food habits).

when it is beneficial, or in cases where change would be damaging.

I don't think a female actor in the role of the Doctor would be damaging for the programme. A bad *actor* in the role of the Doctor would be damaging for the programme. No pressure Steven.

I do, however, think the role model argument is currently too important to ignore. The Doctor is a clever, funny, strong, positive, peacemaking, thinking, non-conformist – and I want boys to strive to *be* that man. Some say why not have a clever, funny, strong, positive, peacemaking, thinking, non-conformist female role model for boys? But would boys really, truly see themselves in that character? Would their fathers encourage them to rush around the living room pretending to be a woman? Even a clever, funny, strong, positive, peacemaking, thinking, non-conformist woman? I'm not sure many of them would. I know it's wrong, but I think they'd be worried that their boy was impersonating a feminine character.

Of course, that's their problem, and it is true to say that it would benefit boys to see the hero as female. But River Song, Amy, Clara, Sarah Jane... they've all done that already haven't they?

WHO ARE BOYS' ROLE MODELS?

I'm really not convinced many of those really-quite-cross-about-it-all people have actually followed the show. I've spent hours, with my seven-year-old daughter, enjoying the adventures and discussing everything from depression and grief to the size of the universe and whether there could be such a place as Raxacoricofallapatorius. (I googled the spelling, so if it's wrong, please write to Tom Spilsbury.) And I see her follow more than one role model in the show. Her impersonation of Amy Pond, rushing in the room and saying "hellooo Doictur" in a Lorraine Kelly voice is funny and cute, and always ends with Amy saving the day.

But what I really want is for her to have a role model who is male and who is decent – because that's the person I want her to look for in relationships in the future. That's the kind of man I want her to work with and be friends with. I want her to recognise that aggression does not have to be part of getting on in life. And how better to show that than to have a male hero go against what is expected of him by endless superhero template drawers. There's no need to puff out your chest and smack someone in the face when you've got two hearts and you know how to use both of them.

Some say there are already good male role models for boys. Who are they? No, I mean literally, who are they? Are they highly paid, badly behaved footballers? Are they arrogant 'Anne Frank would have been a Belieber' pop stars? Are they the boys with the long hair who sing 'I know we only met but let's pretend it's love' and 'tonight let's get some, and live while we're young.' Now, I know I'm sounding old here – and Duran Duran probably did a lot worse. But times change and, in my view, the Doctor has been leading the way for eons.

Many would say there were some exciting new role models discovered during the Olympics and Paralympics – there were, but I'm not sure how long that legacy will really last.

I honestly would like to be able to name some positive male role models that go against the old stereotype – perhaps you can and it's obvious and I'm missing it. But could the one you're thinking about really sustain the level of interest among children and their parents as well as the mind blowing commitment of Whovians around the world? Big ask.

I don't want to start getting all po-faced here – I mean, we're talking about picking the new lead in a telly programme, not changing the world. But I think *Doctor Who* is unique, and surely the interest it generates – as this very magazine proves – has to be recognised as an opportunity to do some amazing things, like changing the way boys are taught to behave and the way girls expect to be treated.

When my daughter was very small indeed, I left her playing in her highchair with the TV on (I know, bad mother) and returned to find her engrossed in a programme I'd long since forgotten. Two things struck me that day: Firstly, how could a chill run down my grown-up spine at the mere sight of a blue police box I'd last seen on TV when I was eight or nine years old. Secondly, I'd found the role model I wanted for my daughter. The person who encapsulated all the values I held dear and brought them to her with excitement, humour and a beautiful soundtrack.

The third thing (oops, I know I said there were only two) was whether Social Services would be called if anyone knew I'd let such a small tot watch *Doctor Who*. In fact, I stayed awake that night waiting for her to sit bolt upright in her cot screaming. It didn't happen.

What happened were lots of dreams, recounted in the mornings involving the Doctor, Martha, Amy, River, Clara, and Rory of course – don't forget Rory the Roman – the one who proved love conquers all. In those dreams there are monsters and aliens and there are solutions and ways of overcoming fears. My favourite was the dream that began with Cybermen walking up our stairs and the discovery that they were in fact seriously allergic to ink, followed by some hectic scribbling on their chests and a happy ending.

THE UNIQUE FACTOR

Unique too is the way that children watch *Doctor Who*. They don't just soak it up during daytime children's channels. They watch it because their parents let them. And we all know why that is, don't we grown-ups?

It's because *we* love it too! It's because we are hugely grateful for the opportunity to watch well-written, well-produced, well-acted TV with fantastic special effects and a wonderful soundtrack. It's because, in our day, there was a thing called appointment telly. It's because we want to recreate our own memories of watching TV with the family. And quite a few of us don't want to spend our family telly time watching people who can't sing being humiliated for laughs. We want to be whisked away, and to be on the edge of our seats with excitement. Most of all, the parents among us want to watch our children's faces. Sometimes we even have to explain to them why we're crying like babies – or is that just me?

So what about the argument for a female Doctor with a male companion? Perhaps that could work, but if the male companion was going to be non-aggressive would the new female Doctor have to be more so? If not, would you risk a situation where the Doctor decides on a plan and everyone else just says 'okay'? The best bit about the Doctor and River Song was that she didn't conform to stereotypes any more than he did. She was more aggressive and more than a match for him intellectually. She could tinker with the engine and be aloof when she wanted to be. And that is of course exactly why it worked. (Not the engine, the romance – but definitely the engine as well.)

Doctor Who doesn't conform – so the characters mustn't slot into stereotyped moulds. I think that means that ultimately (assuming *Doctor Who* will run forever – I'm not clear on how many regenerations the Doctor has left), it *will* come to pass.

A female Doctor may well be the future for *Doctor Who* after all – but the rest of us just need to catch up a bit first. ►

> **"Are there any other good role models for boys? The Doctor is the kind of man I want my daughter to work with and be friends with."**

Is it time for THE DOCTOR to become a WOMAN?

YES!

(it's nothing to be scared of) says Una McCormack

An early prototype for a female Doctor. She knows her stuff: Cybermen are allergic to Windolene as well.

I assume you all know that the Doctor has already been a woman? She was just played by a male actor. See if you can guess which was the female incarnation!*

It seems so obvious to me that the Doctor might one day turn into a woman (again) that I was surprised to discover the depth of feeling against the idea. It took a while for me to wrap my head around some of the arguments, so I thought I'd set them down, and offer another point of view.

First of all I've seen it argued that the Doctor is simply a male character and you can't cast a woman to play a man. Secondly, some people point out that the Doctor is an important role model for young boys and it would be a shame to lose such a rare character with such a positive message for boys. Finally, there seem to be worries that casting a woman as the Doctor is too great a risk – that the show requires a male lead (and, most usually, a female companion), and that something special would be lost if this dynamic was altered.

But I think *Doctor Who* is a cleverer and more flexible format than this. I think it can cope with a woman on top, and I think that she would be fantastic.

BUT THE DOCTOR'S A BLOKE!

You know, I hate to be the one bringing bad news about the Tooth Fairy, but the Doctor isn't actually a bloke at all. The Doctor is in fact a fictional character from a long-running fantasy adventure TV series. A fictional *alien* character who regularly changes physical form to the amazement, delight, and more than slight bewilderment of everyone who happens to see.

The Doctor is only a bloke because in the past blokes have always been cast as the Doctor (usually by blokes). There are no rules anywhere saying that this has to happen every time. Besides, when did *Doctor Who* ever worry itself about 'canon'? And when did we all become so stuffy and rule-bound?

Real people in real life change their gender. Really, they do. If real life can manage it – why not fantasy?

WHAT ABOUT THE CHILDREN?

The argument that the Doctor provides an unusual and special role model for young boys is one for which I have a great deal of sympathy. Too often, boys are told that the way to be a 'real man' is to be aggressive, violent, contemptuous of women, and to rely on instinct rather than intelligence. But the Doctor uses his intelligence and compassion to change the world and be the best. It's a great message, and I don't want to deny it. But, equally, I don't think that making the Doctor a woman would stop this message getting through.

There are many other good role models for young boys on television. Think of all the quick-witted comedians and scientists and journalists that boys can see on a daily basis. Kids are smart – they notice these things. They'll notice too that making the Doctor a woman doesn't take away the fact that the Doctor has been a man before. Those stories – that role model – will still exist. All we have to do is crack open the box-set or switch on BBC Three and there he is.

> "When did *Doctor Who* ever worry itself about 'canon'? When did we become so stuffy and rule-bound?"

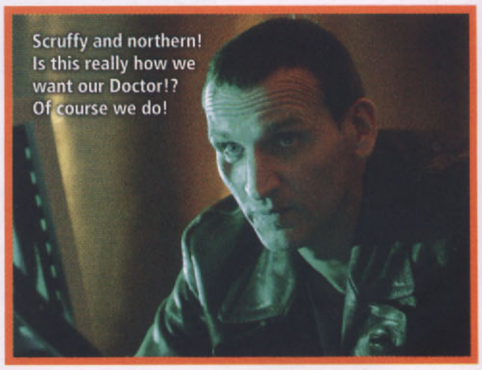
And when people say, "What about role models for little boys?" I can't help but think, "But what about role models for little girls?"

We live in a world of relentless pink – a world that tells little girls that the best they can aspire to is to be a fairy princess, a world where shops segregate toys by gender. You're a boy? You can have a chemistry set. You're a girl? You can have an enchanted castle. (Don't believe me? Look up the Pink Stinks campaign online.) Boys do things, our culture tells us. Girls, meanwhile, wait for the boys to turn up so they can help them.

On the whole – and speaking as someone who used to be a girl – girls get pretty good at filtering out this kind of nonsense. They get good at ignoring the fact that all the heroes around them don't look much like them and at finding role models nonetheless. If you really do like robots and spaceships, you stick your heels in and insist on getting robots and spaceships. But you do get tired of being the one who sprains her ankle and screams, of being the one there to ask the questions rather than to answer them.

I think we can do better by little girls. I think we owe them some heroes of their very own. And I think a female Doctor would be an amazing role model. I think it would be better for boys, too, because they would see that qualities like intelligence, and courage, and resisting bullies without resorting to violence don't depend on your gender, they depend on becoming the all-round best person that you can be.

I remember the excitement of many of my male friends when they heard that Christopher Eccleston had been cast as the Doctor. At last, they said, somebody who doesn't sound posh, who wears scruffy jeans and a leather jacket rather than velvet and ruffles. At last, they said, the Doctor is someone who looks and sounds like me.



Scruffy and northern! Is this really how we want our Doctor!? Of course we do!

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* It's Pertwee, obviously. (I'm joking, of course. But how would we know whether or not one of the earlier Doctors was actually female, but that a male actor had been cast to play the part? Shakespeare did it all the time. So did Les Dawson.)

Sarah Jane Smith: an inspiration to everyone!

And I was so excited for them, because I knew exactly what they meant. Because all the time when I'm reading books or watching film and telly, I have to press a button in my head that stops me noticing that I look nothing like the hero, the active one, the person whose story and emotions count the most. I have to filter out the fact that the people like me are there to support the hero and to guide him along his journey rather than to have stories of their own.

One day, it would be nice if the Doctor looked and sounded something like me.

TAKING A RISK

At heart, I think the fear about making the Doctor female is a fear about taking risks. The formula has worked well so far – why should we meddle with it? Yes, the Doctor *could* be a woman – but we all seem to be very afraid of what might happen if she was.

Well, as far as I'm concerned, the take-home message from 35 years of watching *Doctor Who* hasn't been to run away in the face of peril… Actually, it *has* been to run away in the face of peril, but only to give you enough time to regroup, switch on your smarts, and come up with a plan.

WHAT EXACTLY *WOULD* HAPPEN…?

I predict riots. Tall buildings would fall. The summers would get even worse than they already are. All British sportsmen would suddenly find themselves incapable of kicking balls, lifting bats, running around, and doing all those strenuous things upon which our national pride so critically depends.

Worst of all – I suppose it's just about possible that *Doctor Who* might get cancelled. Presumably because people would switch on their tellies on a Saturday night, see a lady-Doctor, and think, "I'm sorry, that's not remotely plausible. The time-travel – that's fine. The space-travel – no problem. The aliens – I'm okay with that. But an intelligent, active, capable woman running up and down some corridors and having adventures? Give over."

People are smarter than that. They've coped with regenerations in the past (several times). They've coped with the Doctor changing shape, size, age, accent and costume. They've coped with moving from black-and-white to colour, from 46 episodes a year to quite a lot less than that, to watching on a Saturday, then weekdays, then Saturdays again. This would be just one more change in a programme that changes all the time. (And not a moment too soon.)

And, when you think about it, what difference would a female lead make to the show? *The Sarah Jane Adventures* has already shown us that boys and girls will watch a fantasy adventure series where a woman is the lead, and has young male and female sidekicks. Sarah Jane is mother to Luke, and friend and mentor to Maria, Clyde, and Rani. She is the gateway to wonder and adventure. To all intents and purposes, she is the Doctor to them.

So a female Doctor wouldn't alter the dynamics of the show, although it might allow us to see even more interesting relationships. In earlier decades, we were used to seeing the Doctor as grandfatherly or avuncular; in more recent years, the relationship between Doctor and companion became more romantic, or one between mates. What would change here if the Doctor was female and the main companion male? Romance would be fun; mates would still be possible. We might even be able to see a young man in a friendship with an older woman who knows more about the universe than he does, and is willing to teach, if he's willing to learn.

A companion who showed young boys how to respect the wisdom, intelligence, and experience of older women? If that's not a great role model – I don't know what is. **DWM**

DWM's poll on this subject is still open at *tinyurl.com/ornjsy6* – so have your say today!

Who should play a FEMALE DOCTOR?

© REX

TILDA SWINTON

This is a woman who, in *The Lion, the Witch, and the Wardrobe*, plausibly rode a chariot to war whilst wearing a lion's-mane battle wig. She'd make mincemeat of the Daleks.

ZAWE ASHTON

Gifted and charismatic, this is an actor waiting for her leading part. Why not the Doctor?

MEL GIEDROYC

Because Sue Perkins is far too obvious a choice and casting the Doctor as femme is much more interesting than casting her as butch.

ADELAYO ADEDAYO

Played the lead in the BBC Three sitcom *Some Girls* with intelligence, wit, and great world-weariness for someone so young. What a great role model she would be.

SIOBHAN REDMOND

A fabulous actor who's demonstrated her versatility in numerous genres over many years. *Doctor Who* would be lucky to have her. **UNA McCORMACK**

The Doctor has been reimagined as a romantic figure. What other surprises could be in store for the character?

THE FACT OF FICTION

THE ARK IN SPACE

In the far future, the last members of the human race awaken from hibernation to find that their ark has been invaded by an insidious alien parasite...

FEATURE BY **DAVID BRYHER**

Robert Holmes wrote *The Ark in Space* in under three weeks. There were two abortive attempts at stories for this slot (which we'll talk about later), before Holmes – newly installed as *Doctor Who*'s script editor – was forced to tackle the scripts. But there is barely a scrap of evidence for this haste in the finished product, and that stands as testament to the talents of one of the best-loved writers to work on the show. If nothing else, this *Fact of Fiction* should help show how Holmes managed to craft an eminently shootable script in very short order. As we'll see as we rake through the bones of the script, any cuts are slight, any changes minor. (With one or two notable exceptions.)

Both twenty-first century showrunners, Russell T Davies and Steven Moffat, have singled out *The Ark in Space* as one of their favourites. With Tom Baker still fresh in the role of the Doctor, and a new crew working behind the scenes, it's easy to see why, to those of a certain age, this story has such an appeal. Everything feels new, and after the predominantly Earthbound era of the Third Doctor, it feels like *Doctor Who* can go anywhere again. Here we are at the very limits of human experience, the ends of the Earth in many ways, and still the series moves onwards, into a fresh future.

That future would see *Doctor Who* grow up a little and become unafraid to push the boundaries of teatime horror. In the years following, the number of deliciously deserved complaints about the series' unsuitability for children increased – and although these complaints came from fussy busybodies such as Mary Whitehouse, it's hard to argue that they weren't picking up on something: times had changed. And many would say, with the benefit of hindsight, they'd changed for the better.

***The Ark in Space*, dripping with goo and foam and slime and horror, is where it changed. One glance at Holmes' delightfully graphic stage directions tells you that we're on a new path – one that's dark, scary and leads to who knows where...**

PART ONE

FIRST BROADCAST: 25 JANUARY 1975

Space Station Nerva hangs in space, high above the planet Earth.

■ Unusually for the time, the model of Nerva, built by Visual Effects Designer John Friedlander, was shot against a blue background. CSO was used to place it in its setting, instead of filming a mock starfield along with it.

■ The script describes the station as having a 'scarred and ancient surface', hinting at the great length of time since its construction.

■ The title sequence for this first episode features a distinctive pinky-green tint. The more familiar blue/purple tint was used for the remaining episodes, and it stuck around until this title sequence was retired after *The Horns of Nimon* (1979-80).

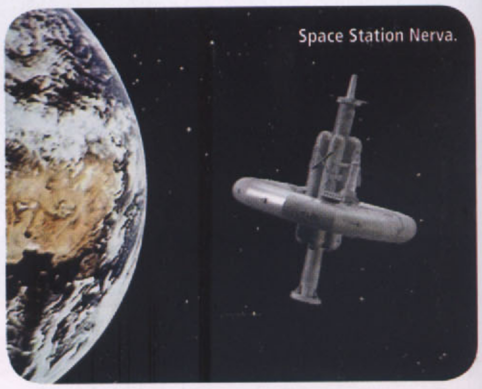
■ John Lucarotti's original version of *The Ark in Space* provided titles for each individual episode. Part One was also known as *Buttercups*.

In the station's cryogenic chamber, a human lies in suspended animation, inside a plastic pod. It is watched by alien eyes. The creature approaches, opens the human's pod and closes on its prey...

■ The script envisaged the cryogenic chamber quite differently from how it appears on screen, with writer Robert Holmes describing something more like a hospital: "... we see a low pallet. A plastic survival shroud, like a pup tent, covers the bed." Production designer Roger Murray-Leach decided to build the idea of cathedral-like height into the chamber, turning the sleeping humans 90 degrees in the process.

The TARDIS materialises aboard Nerva. Doctor Who (Tom Baker), Harry Sullivan (Ian Marter) and Sarah Jane Smith (Elisabeth Sladen) step out.

■ The TARDIS prop doesn't fade in as it arrives, as it usually would. Instead, it is there from the opening of the shot, with the dim lights of the control room hiding the fact.


Space Station Nerva.

■ "I've gone mad," says Harry when he sees his new surroundings. This is Harry's first trip aboard the TARDIS, having joined as a companion in the previous, Earth-based story, *Robot* (1974-75).

The Doctor doesn't know where they are, but he guesses from the technology that they are thousands of years into the future.

■ "A little trip to the Moon, you said, just to prove to Harry..." / "Well, I didn't expect him to start messing about with the helmic regulator." The Doctor chastises Harry for fiddling with the helmic regulator. In *Smith and Jones* (2007), the Tenth Doctor explains to Martha Jones that the helmic regulator plays a vital role in the TARDIS' flight.

They are "Far in advance" of the 30th century. "You gave that helmic regulator quite a twist."

■ The following story, *The Sontaran Experiment* (1975), is set immediately after *The Ark in Space*, and is far more definite about the era in which our heroes have arrived, with the Doctor confirming that they're about 10,000 years into the future.

Sarah is a little short of breath, and the Doctor guesses that the atmosphere is low on oxygen. With a twirl of his yo-yo, he determines that they're on board an artificial satellite. He finds a way to reactivate the power and the lights come on.

■ The Doctor's yo-yo also appears in *Genesis of the Daleks* (1975), *Revenge of the Cybermen* (1975), *The Android Invasion* (1975) and *The Brain of Morbius* ►

"When the Wirrn emerge, you will be hunted down and destroyed, as you destroyed us."

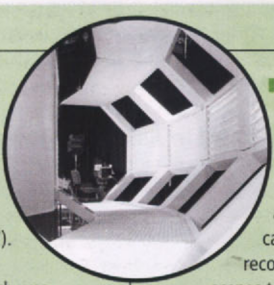
ESSENTIAL INFO

- *The Ark in Space* was the first broadcast story in Philip Hinchcliffe's reign as producer of *Doctor Who*. Over the next three seasons, he steered the show through one of the best-loved periods in its history, all the time with script editor Robert Holmes at his side. Together, this formidable duo was responsible for stone-cold classics such as *Genesis of the Daleks* (1975), *Pyramids of Mars* (1975) and *The Talons of Weng-Chaing* (1977). Holmes was not a newcomer to the show, having written six stories before becoming script editor. Hinchcliffe and Holmes, who were keen to broaden the appeal of *Doctor Who* to older viewers, shared a taste for slightly stomach-churning horror, and you can see the evidence for this throughout their era. With its parasitic grubs, gooey green transformations and icky-tentacled insects, *The Ark in Space* sets out their stall from day one.

- The series' previous producer, Barry Letts, had already laid the groundwork for a lot of this season: Terry Nation was already lined up to provide a Dalek story, Gerry Davis was preparing a return for the Cybermen, and a third story – titled *Space Station* – was already in place by the time Hinchcliffe took over. (See the box-out to see how that third story panned out!)

- Letts had already decided to make *The Ark in Space* and the two-part *The Sontaran Experiment* (1975) together, effectively treating it no differently than a six-part story. By setting *The Sontaran Experiment* entirely on location and *The Ark in Space* entirely in the studio, the series' limited budget could be spread far more effectively, to the benefit of both serials.

- Letts also had a director in mind for this six-episode block: Rodney Bennett. Having seen the director's work on series such as *Lord Peter Wimsey* and *Thirty Minute Theatre*, Hinchcliffe was happy to bring him on board. Indeed, he asked him back in Season 14 to direct *The Masque of Mandragora* (1977).



- Roger Murray-Leach was employed as set designer for the first time on *Doctor Who*; his work here was a triumph, and he would go on to create some iconic sets later in the series' history. Visual effects were provided by John Friedlander and Tony Oxley, with the former mostly responsible for the different Wirrn creatures seen throughout the serial. They shared the UK's whole bubblewrap supply with make-up designer Sylvia James.

- The production was completed without any noticeable hitches – beyond a day overrunning, causing the recording of some scenes to be held over to the next. As you'll see, Holmes' final scripts were thoroughly workable, to the point where only a few nips and tucks had to be made. Considering this was the first story for a new production team, and that it was put in place in such short order, it really could not have gone more smoothly!

- *The Ark in Space* was voted **DWM** readers' 28th most popular story in 2009's *Mighty 200* survey.

◄ (1976), *The Seeds of Doom* (1976), *The Masque of Mandragora* (1976), *The Robots of Death* (1977) and *The Talons of Weng-Chiang* (1977). Leela studiously yo-yoed the yoyo in *The Robots of Death*, in the belief that it was part of the TARDIS flight mechanism.

■ Sarah is carrying an old-fashioned oil lamp as she leaves the TARDIS. The flame is actually a battery-powered electric light and when she 'blows it out', Elisabeth Sladen is actually hitting the off switch with her right hand.

The Doctor tests the gravity of the situation.

Harry gets to grips with future medicine and revives Vira.

As Harry and the Doctor examine the equipment, a door slides open next to Sarah. She investigates the next room and the door slides shut behind her.

■ This second room is called 'Control Room 2' in the script, and is described as 'an even more complex machine room'. The Doctor and Harry remain in 'Control Room 1'.

■ The Doctor spots a 'Bennett Oscillator' – an in-joke named after director Rodney Bennett.

The Doctor guesses that the station was built in the early thirtieth or late twenty-ninth-century, but he also realises that many years have passed since then.

■ In a cut line, the Doctor encourages us to take his dating with a pinch of salt: "Of course, with something as old as this, it's difficult to be exact."

■ Robert Holmes had intended to set *The Ark in Space* in the 300th century. This fact remained in the story's documentation long enough for it to be used in a draft billing in the *Radio Times*, but it never made it as far as publication.

Just in time, Harry finds a switch to reopen the door. It slides open, revealing an unconscious Sarah. As they rest Sarah against the wall, the door slides shut again, trapping them all inside.

■ As scripted, their attempt to take Sarah out of the airless room is a little more action-packed: 'They start to carry her out. The panel closes. Harry drops his end and makes a dive to stop it closing. He's too late.'

■ "I've always hated sliding doors," says Harry. "Ever since I caught my nose in one in Pompey barracks." This is "Portsmouth barracks" in the script, but Ian Marter changed it to use the slang name for the city instead.

The Doctor is frustrated by the non-functional door and oxygen supply. He digs around in the workings of the equipment and sees that the cables have been cut. Finally, he restores the flow of air – just in time for poor Harry and Sarah.

■ The Doctor seems only slightly better at withstanding the lack of oxygen than the humans, but by the time of *The Caves of Androzani* (1984), he is able to "store oxygen for several minutes" as he descends into the airless caves beneath the planet. (It is possible, though, that this exertion contributed to his regeneration a short time later!)

> **'The view of space was achieved by hanging a simple black drape in the studio and studding it with small lights…'**

While Sarah lies on a couch to recover, the Doctor re-examines the cables: they've not been cut, they've been bitten through. After a few more repairs, he opens the sliding door again, and Sarah starts to come round.

■ The Doctor carries brandy in the TARDIS, which he offers to get for Sarah to help her recover.

As the Doctor walks towards the TARDIS, a device sinks from the ceiling, unleashing a bolt of electricity at him. He and Harry dive behind a table. The Doctor surmises that the power cables must have been cut to deactivate the guard.

■ The original plan was to have the autoguard (described in the script as "a metal rod with a kind of radar-dish top") rise up from the floor.

Sarah tries to see what all the commotion is about, but she finds herself sinking into an irresistible sleep. She lies back on the couch – and then vanishes.

■ Sarah's dematerialisation was described in the script as being accompanied by 'a distant sleigh-bell sound' and 'a shimmer of light [that] plays over the couch'.

Sarah wakes in the dim access chamber, lying on a 'tranquiller couch'. A voice welcomes her to Nerva and Sarah starts to drift into a daze. As she dozes, she listens to a recorded speech from Earth's High Minister (Gladys Spencer), thanking her for her "supreme sacrifice"…

■ The first voice here is that of Peter Tuddenham, who would return to provide more voices in *The Masque of Mandragora* and *Time and the Rani* (1987). His best-known voice work was as the computers Zen, Orac and Slave in *Blake's 7*.

■ The final lines from the voice were cut from this scene: "You may use this time to record any final message that you wish to have conveyed to the members of your commune. Please state the name and district of your commune at the beginning and end of your message."

■ The soothing music playing in the background is from the *Concerto Grosso* in B Flat Major, written in the early eighteenth-century by George Frideric Handel.

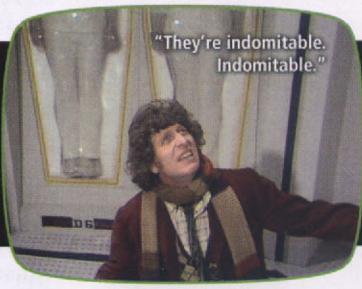
Having determined that the autoguard only responds to organic matter, the Doctor unfastens the table from the floor, using the sonic screwdriver.

■ This is a rare example of the sonic screwdriver being used to actually drive screws! The short scene of the screw unwinding was a model shot.

The Doctor and Harry shuffle round the room, using the table as cover. The Doctor can see the autoguard cut-out on the wall – but when he

Sarah lights the way.

Harry and Sarah are out of breath.


"They're indomitable. Indomitable."

Don't open that cupboard, things fall out!

tries to hook it with his scarf, the autoguard blasts it. Harry says if he had a cricket ball, he could easily hit it – and the Doctor pulls one out of his pocket. But that fails too – since the ball is organic, it gets blown to pieces.

■ Cricket balls are made of cork (tree bark) covered with leather. The Fifth Doctor used a cricket ball in a similarly life-saving way in *Four to Doomsday* (1982), throwing it through the vacuum of space to use its momentum to propel him towards the TARDIS.

The Doctor gets Harry to throw his shoe across the room to distract it. As Harry does so, the Doctor leaps up and hits the cut-out switch. They emerge to safety.

■ Assessing the damage to his scarf, the Doctor says that it was made by Madame Nostradamus. Nostradamus, whose sixteenth-century writings about future events have fascinated people ever since, had two wives. Next to nothing is known about the first; the second was Anne Ponsard. Which one is the "witty little knitter" is unclear. Harry's final, bemused line is cut from this scene: "The Lords of the Admiralty are never going to believe this."

■ A short scene – of Harry and the Doctor discovering Sarah missing ("Oh no," says Harry, "not again!") – was cut from this point.

In the access chamber, a screen is lowered over the chamber containing the tranquiller couch and Sarah is surrounded by a white mist.

■ In the script, a cylinder was to slide over the couch instead of a screen, and the mist was described as a 'smoky red vapour'.

■ A short scene was cut here of the Doctor and Harry entering Control Room 2 to find Sarah missing.

The Doctor finds a short-range matter transmitter in the couch and realises that Sarah must have been teleported to somewhere else aboard Nerva. The Doctor and Harry investigate, walking along the station's transom...

■ The transom is carefully described in the script: 'a curving passage that circles the Ark, at 90 degrees if possible: it should appear endless'. That 'endless' quality was important to the production, as only this section of corridor was constructed.

■ The view of space outside was achieved by hanging a simple black drape in the studio and studding it with small lights to represent the stars.

Walking the corridors of the station, they pass the armoury.

■ As they stand outside the armoury, look up – you can clearly see a studio light hanging outside the station's window!

As they approach a door marked Area Q, a recorded voice barks, "This is a sterile area. Keep out!" The Doctor, of course, ignores this...

■ This voice was also provided by Peter Tuddenham.

As Harry steps through the door, he sees a green, slug-like creature slip into the ducts underneath the corridor, leaving a trail of slime behind it.

■ The script describes the Wirrn larva as 'a glistening glob. It is shapeless, about the size of a sack of flour and it slithers out of sight round the corner'.

■ The Doctor says the larva's tracks are "like the trail left by a gastropod mollusc." The Doctor will meet giant gastropods again in *The Twin Dilemma* (1984).

MARTER TO HIS CAUSE

When he was approached to write for WH Allen's series of novelisations of *Doctor Who* stories, *The Ark in Space* was Marter's first target (ahem). He had been disappointed with some of the logical slip-ups in the story and was keen to correct them. He also initially considered writing the book in the first person, from Harry's point-of-view – but this idea was quickly ditched when he realised how much of the action happened without Harry being present. Working from the camera scripts, he was able to reinstate many of the nips and tucks made during filming and editing. Notably, he also changed the spelling of the alien parasites to 'Wirrrn'.

Marter went on to write seven more *Doctor Who* novelisations: *Doctor Who and the Enemy of the World*, *Doctor Who and the Ribos Operation*, *Doctor Who and the Sontaran Experiment*, *Earthshock*, *The Dominators*, *The Invasion*, *The Reign of Terror* and *The Rescue*, which was completed by Nigel Robinson. He also wrote the second original *Companions of Doctor Who* novel: *Harry Sullivan's War*, which was published by Target Books in 1986, just a few weeks before Marter's death.

They find a door marked 'Yellow badge personnel only', and go inside.

■ It's 'green badge' in the script.

They pass through a decontamination chamber and emerge into the cross chamber.

■ In the script, it is much clearer that this decontamination chamber is actually a 'small lift'. After the Doctor closes the door behind them, 'the lift moves', suggesting the cryogenic chamber is on a different level of the space station than the action so far seen.

■ The set for the cross chamber is the same set as the access chamber, where Sarah was cryogenically frozen just minutes before.

The Doctor explores the room and realises: "This is a cryogenic repository [for] everything they considered worth preserving."

■ When he reviewed Holmes' first drafts, Hinchcliffe queried the word 'cryogenic'. Holmes explained: "'Cryonic' is a term used in America for the, as yet theoretical, art of storing people in deep freeze. I cannot trace 'cryogenic' but with its implication of genetics I think it's a reasonable neologism." The word 'cryogenic', meaning simply the production of very low temperatures, has been in use since the late nineteenth-century; its meaning has slipped over the years, and it is now often confused with 'cryonic' and used to refer to freezing dead bodies in the hope of restoring them to life in the future.

The Doctor examines a wall full of tiny compartments.

■ These compartments contain 'microfilm', which together comprise "a complete record... music, history, architecture, literature, engineering... The entire body of human thought and achievement." Microfilm had begun to be used widely for the condensed recording of books, magazines and newspapers in the 1930s – one can only assume the technology must have advanced so far by the time of *The Ark in Space* that it was once again the most efficient method of storing large amounts of data. Maybe all the flash drives were destroyed in the solar flares. (We're being flippant, but if you want to protect data from all that electromagnetic radiation flying around in space, film may be more reliable than electronics!)

Harry wonders if it could be some sort of 'survival kit' for humanity. Another door slides open. The Doctor passes through it to find a huge tiered chamber, containing rank upon rank of hibernating human beings...

■ "The entire human race awaiting the trumpet blast," says the Doctor, referring to Corinthians 15:52: "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."

■ Production Designer Roger Murray-Leach made his mark on *Doctor Who* with this, his very first story. The cryogenic chamber was vast – and tall. He built up chiefly because he had to fit so many sets into one studio. Hinchcliffe later recalled the sets: "Roger came up with a clever way of creating scale in the cryogenic storage chamber, by giving the whole set a sense of great height. And he used a mirror to create a false perspective effect for the camera, so that it looked as though there was an endless series of these honeycomb chambers." (The mirror was used when the Doctor pokes his head round the next doorway, seeing yet more humans stored beyond.) Throughout the story, you may notice a number of shots taken by a camera on a crane, lifted slightly above the action: this sense of height was only achieved through Murray-Leach's ambitious designs. His later design work on the series included the impressively vast Panopticon set on Gallifrey in *The Deadly Assassin* (1976).

Harry opens one of the capsules and examines its occupant.

■ In the script, Harry uses a stethoscope to examine the human here, not the medical torch we see on screen. The production team made this change to give Harry a useful tool he could use on future adventures – not that he ever does...

Realising that the space station contains the preserved remnants of the human race, the Doctor marvels at humanity's tenacity...

■ This celebrated speech – "Homo sapiens. What an inventive, invincible species... Here they are, out ►

The Doctor realises that he'll be needing more than a rolled up newspaper.

among the stars, ready to outsit eternity. They're indomitable..." – was recorded on a slightly different version of the cryogenic chamber set. There was a recording break before and after the speech was recorded to allow the set to be reworked, so that the Doctor seemed to be in a different, second chamber.

Harry isn't convinced there is any life here at all: "Even in the deepest coma, the hair and fingernails don't stop growing..."

■ The Doctor explains that "you can't survive ten thousand years in a coma," before revising his estimate up to as much as one hundred thousand years – but his point is that the humans are in suspended animation, not merely comatose. The longest recorded persistent vegetative state (the term used when a coma lasts for more than a few weeks) was that suffered by Edwarda O'Bara. It lasted over 42 years – far short of ten thousand – and it ended when she died last November.

Harry spots another slug trail leading from a grille in the wall. They examine the sleeping humans, and Harry finds Sarah lying in one of the capsules. Harry searches through cupboards for a resuscitation unit. He pulls open a door and a giant, green, insectoid alien lunges out at him...

■ The script describes the horrifying alien as 'a seven-foot-high "thing": gelatinous, jointed tentacles bristling with coarse hair, huge single faceted "eye", and ferocious, open-gaping mandibles'.

PART TWO

FIRST BROADCAST: 1 FEBRUARY 1975

The long-dead insect falls to the floor.

■ Three adult Wirrn creatures were built for this story. One of these was this prop version of the Wirrn queen, which featured an earwig-like pincer at the end of her 'tail'. The other two were costumes. Hinchcliffe wasn't wholly convinced by the monsters, saying they "were a bit too shiny and new" and that "they just didn't look organic enough."

■ Lucarotti provided the title *Puffball* for this episode, referring to the Delc's use of spores to procreate.

The Doctor finds an emergency medical kit, hopeful that there will be something in it that can help Sarah, but Harry is unfamiliar with its futuristic technology.

■ "I'm a leeches man, myself," he says in the script.

Sarah and Vira come to the Doctor's rescue.

Harry notices that one of the humans, Vira (Wendy Williams), is coming round. The Doctor opens the pod and she stretches out a hand to take something from the medical kit. She injects herself and is miraculously revived.

■ Vira is described as 'an exotic, dark-skinned woman' in the script. It's possible Holmes had a very different atmosphere in mind for her revival scenes, going by the description in the script: 'Vira slowly raises her arms. Her eyes open in a blank stare... There is no response from Vira but after a few deep breaths she sits slowly upright. A staring gaze, whispered speech and hyperslow movements are recognised by Haitians as characteristic of the living dead. Now her head turns slowly towards them.'

Vira is quick to accept the Doctor and Harry's presence, convinced they are 'medtecs' like her. They ask Vira to help revive Sarah.

■ "My doctorate is purely honorary," the Doctor says, but we know from *The Moonbase* (1967) and later stories, including *The Armageddon Factor* (1979) and *The God Complex* (2011), that this isn't entirely true.

■ When the Doctor and Vira have some difficulty understanding each other's lingo, she says, "I hypoed in classicals, but you dawn-timers have a language all of your own." The term "dawn-timers" is used again later in this story, but its meaning isn't wholly clear. It's used almost derogatorily, but even so, Noah and Vira behave as if the Doctor and company hail from an Earth colony world. Vira's later delight on learning that humans reached Andromeda, presumably meaning the Andromeda Galaxy, would suggest that only sites within the Milky Way had been colonised by the time she was put in suspended animation. The 'dawn' of 'dawn-timer' likely refers to the early days of interstellar exploration – a time long enough ago for language to have evolved enough to cause problems, but still far enough ahead of today to see humanity colonise distant planets.

The Doctor discovers that the Wirrn are emerging from their pupal stage.

Next, Vira tends to their 'prime unit', their leader Noah (Kenton Moore).

■ Noah has a real name – Lazar – but it isn't used again after this scene. Vira explains that Noah's nickname is an "amusement", a reference to the biblical story of the ark that was built to house all the world's animal species to protect them from a devastating flood.

As she works, the Doctor asks Vira about the "last days" of Earth. He explains that she and her people have "overslept by several thousand years," thanks to the attack on the station's systems.

■ She explains that, "solar flares destroyed all life on Earth... Our scientists calculated it would be 5000 years before the biosphere became viable again." Vira and the other humans were safely stored on Nerva to escape the flares and to wait out the centuries until Earth became habitable once more. This seems like quite a sensible plan – but only if you take the story at face value and accept that the people aboard Nerva are the last remnants of the human race. If this is the case, why isn't anyone more surprised to see (what they think are) human colonists from another world? A quick glance at the future history of the *Doctor Who* universe provides a very clear answer: everyone in *The Ark in Space* is getting a little bit carried away. By the time the humans from Earth sealed themselves away aboard Nerva, humanity was *everywhere*. *The Sontaran Experiment*, set just after this story, explains that Nerva was known as a legendary "lost colony" and that Galsec was busy planting human colonies all over the place while the humans on Nerva slept; if the rest of humanity bumbled on without worrying about Nerva, it's pretty obvious that its importance is being slightly overstated. By the twenty-second century – a time long before the Nerva humans entered suspended animation, if the Doctor was correct earlier when he guessed that the station was "built in the early

WHERE ELSE HAVE I SEEN...?

PETER TUDDENHAM

1918-2007

Voice

Other *Doctor Who* appearances: *The Masque of Mandragora* (1976) as Mandragora Helix Titan (voice) and *Time and the Rani* (1987) as Brain (voice)

Other TV appearances include: *Quiller: The Price of Violence* (1975) as Dr Erling Norgaard, *Blake's 7* (1978-1981) as Zen, Orac, Slave (voices) and assorted other voices, *Tales of the Unexpected: Hijack* (1981) as Control Voice and *A Man with a Fortune* (1982) as Tommy, *Campion: The Case of the Late Pig* (1989) as Pepper

Other appearances include: *Blake's Junction 7* (internet short film) as Orac (voice).

KENTON MOORE

Noah

Other *Doctor Who* appearances: *The Dalek Invasion of Earth* as Roboman (uncredited)

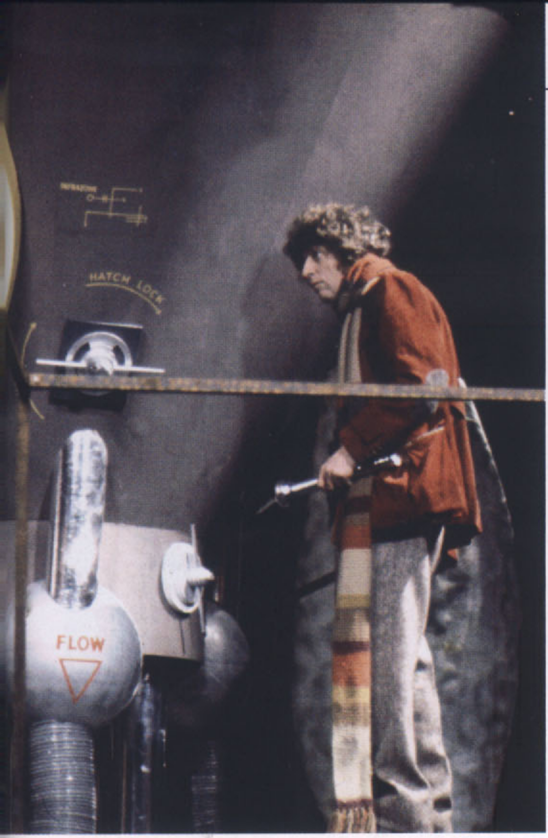
Other TV appearances include: *Jason King: A Red Red Rose Forever* (1971) as the Bank Guard, *Z Cars* (various episodes, 1972-74) as Inspector/Chief Inspector Logie, *Van Der Valk: Face Value* (1977) as Customs Officer, *Dombey & Son* (1983) as Towlinson

RICHARDSON MORGAN

Rogin

Other *Doctor Who* appearances: *The Web of Fear* (1968) as Corporal Blake

Other TV appearances include: *Sherlock Holmes: The Dancing Men* (1968) as Inspector Martin, *Doomwatch: The Plastic Eaters* (1970) as First Engineer and *The Killer Dolphins* (1972) as Bill Manzaro, *Bugs: Down Among the Dead Men* (1995) as McTiernan



> **'In the script, the alien is described as "a seven-foot-high 'thing': gelatinous, jointed tentacles bristling with coarse hair..."'**

30th century" – humankind was busy travelling between planets outside Earth's solar system, as seen in *Nightmare of Eden* (1979). So why the big deal? In *The End of the World* (2005) and *New Earth* (2006), we learn that humanity has fudged the definition of its own species – much to the consternation of Cassandra – genetically altering themselves as they spread among the stars. Although the humans we see in other stories set in this time period often seem pretty much like the humans we see around us today, it's possible these are in some way different than 'classic' Earth-born human beings, or simply *considered* different because they were born off-Earth. The humans stored on Nerva could be the last 'classics'. Perhaps all that was special about them was that they were born and bred on Earth – but, hailing from the cradle of our "indomitable" species, perhaps it's right that humans from Earth should be accorded special treatment.

In the shadowy infrastructure of the station, a green slug-like creature crawls to a hatch in the solar stack and begins to turn the locking wheel.

■ The script describes a 'concrete dome' standing at the heart of the infrastructure set, with the only light here coming from 'a bright phosphorescent glow [which] shines from the circular, armoured-glass window in the service hatch' of the dome. The Wirrn larva is described as 'hanging on the side of the dome like some giant fungus. It is dark green, blotched with brown, and its surface throbs sluggishly.' The limb it uses to open the hatch starts as a 'lump' which 'resolves into a gelatinous forearm and hand'.

■ During pre-production, the production team considered using a foam machine to create the bubbling, amorphous larva. This idea was ruled out early on, when it was realised that the amount of water left on set by the foam machine would have been a safety hazard.

■ The bubblewrap-wrapped larva was designed by Visual Effects Designer John Friedlander, who also wore the costume for rehearsing these scenes.

There is a problem reviving Noah. The Doctor thinks it has something to do with the power supply, so he goes to activate the back-up. Once he's done so, he tells Harry that he's off to the solar stacks to investigate the source of the fault.

■ Vira is shocked that any faults could have developed in the station, and Harry tells her, "Gremlins can get into anything, old girl. First law of the sea." Gremlins are actually an old Royal Air Force superstition, dreamt up in the 1920s: scapegoats for technical faults, the imp-like creatures were accused of tampering with delicate equipment on aeroplanes.

■ Two shot scenes were cut here: one of the Doctor walking along the transom and finding a second slug trail next to the first, and a second with Vira worrying that she should have gone to restore the power supply herself. "Your Doctor is a dawn-timer! What can he do?" asks Vira, to which Harry replies: "He's a wizard with bits of wire and things. Just you wait and see. He'll have it ticking over in no time."

Noah is revived successfully. Vira fills him in on the arrival of their visitors, just as Sarah finally starts to come round. Noah thinks the visitors are a threat to the survival of the remains of the human race.

■ Noah is worried that the Doctor and his companions might be 'regressive', and so introduce 'bad breeding stock' into the human survivors. He reminds Vira of the careful selections made to ensure the Nerva humans' genetic viability: "Our genetic pool has been balanced, cross-matched, compat-evaluated." Moore mispronounces the final phrase as "compact-evaluated", whereas the line as written suggests 'evaluated for compatibility'.

Harry tells Noah that the Doctor has gone to check the solar stacks. Noah heads out to meet him, grabbing a gun from the armoury as he goes.

Meanwhile, Vira warns Harry that he and his friends should leave. As Sarah takes in her new surroundings, Vira notices that one of her number – a man called Dune – is missing from his capsule...

■ As Sarah watches human after human waking up, lights activating all around the cryogenic chamber, a cut line from Harry would have seen him remark, "Going to be quite a population here soon."

The Doctor follows a slime trail to the solar stack. He looks inside: it's filled with pulsing green organic matter – including an eye that stares back at him. He tries the hatch but it's stuck fast. He sneaks back out...

■ The script describes the pupating Wirrn as a 'throbbing, bloated mass' with a 'froggy, globular eye in a ball of jelly'. Throughout the script, the Wirrn were a lot more vocal than in the finished story: here, we hear 'a great howl, not unlike a bronchial factory hooter'.

■ The gooey mass was shot earlier as a model shot and cut into the scene during the final edit.

In the control room, the Doctor tries to shut down the main power to the stacks – but Noah walks in and threatens to atomise him if he does. The Doctor tries to reason with him: whatever is growing in the stack, it is absorbing the station's energy. Unconvinced, Noah opens fire and the Doctor tumbles to the floor.

■ As originally written, this scene would have featured many more quips fired back and forth. The Doctor says to Noah, "Dear me, you did get out of bed on the wrong side, didn't you?", to which Noah replies, "I got out a little too soon for you, Doctor." Then, after he has blasted the Doctor (who earlier had explained that "the stack must be shut down!"), Noah purrs, "Time you were shut down, Doctor... and your two comrades."

■ Noah's gun was a working prop built by Visual Effects Designer Tony Oxley.

Meanwhile, in the stack, the growing creature writhes, shattering the capsule's glass.

■ Once again, the script makes mention of the Wirrn's roar: 'The hoarse factory hooter emits a triumphant screech. Glob starts to foam nauseatingly through the windows.'

Over the communicator, Noah lets Vira know he's dealt with the Doctor and he's about to check out the solar stacks. Harry and Sarah head off to find the Doctor while, in the infrastructure, the creature lurks in the shadows, waiting for Noah to approach. It flings a tentacle at him, covering his hand in slime. Noah collapses.

■ The three tight shots of the tentacle attack, Noah's gun and the gun firing were all shot at the end of this scene then edited in later.

Harry and Sarah find the Doctor. Once he's recovered, they race to the stacks to stop Noah.

■ As he examines the Doctor, Harry listens to both his hearts. In the script, he says, "I can hear his►

Vira awakens from her long sleep.

Vira gives Noah a warm welcome.

The Doctor is feeling a little blue.

Noah is horrified to find his hand has turned to bubblewrap!

◄ heart beating" - but this was changed to "His hearts are beating" before recording.

Noah gets to his feet – but he seems different...
■ Once again channelling Haitian zombie vibes, the script says, 'He is like a dead man walking.'

Noah intercepts the Doctor in the transom. The Doctor learns that creature is on the loose. Noah leads them back to the cryogenic section.
■ As the Doctor, Harry and Sarah charge along the transom (or the same piece of transom several times, then edited together!), they discuss their situation. This dialogue was later rerecorded and dubbed over this scene during the editing process.

Vira revives Libri (Christopher Masters), but when he sees Noah, he freaks out. Noah orders him to guard the visitors, while he leaves to stop the revivification process. Vira tries to reason with him but Noah, struggling with the creature controlling his mind, tells her it must be done. She asks if this is to do with the missing Dune? Noah replies, "Dune? But I am here. I am Dune..."
■ There are several nods to the 1953 BBC science-fiction serial *The Quatermass Experiment* in *The Ark in Space*, but this is one of the most obvious. In the earlier story, an astronaut returns to Earth without his two fellows - and it is later revealed that he has somehow absorbed their knowledge and personalities. We later learn that Noah's line here is a clue to how the Wirrn operate, incorporating the intelligences of the creatures they devour. Noah's mutated hand in the cliffhanger to Part Two is also a reference to the reveal of Carroon's mutated hand in the cliffhanger to *The Quartermass Experiment* Episode Four.

Vira and the Doctor convince Libri to head off and stop Noah, while the Doctor examines Dune's empty capsule, where he finds traces of the alien creature. "Membrane... part of the eggshell." He examines the dead alien from the cupboard and discovers that its egg tube is empty. He starts to deduce that the creatures have absorbed Dune's knowledge of the power systems.
■ "Ever heard of the Eumenes?" the Doctor asks Harry, who replies, "It's one of our frigates." As scripted, Harry's response is less certain: "Isn't she one of our frigates?" - and he's right to be doubtful, as no Royal Naval vessel has ever carried that name. The Doctor explains he's referring to "a genus of wasps that paralyses caterpillars and lays its eggs in their bodies. When the larvae emerge, they have a ready-made food supply." Also known as potter wasps, these insects kidnap caterpillars, spiders and other insects' larva, paralyse them and seal them up inside a cell in their nest. A wasp egg is also deposited in the cell, where the young wasp will find a ready-made supply of food when it is hatched.

Libri confronts Noah, who orders him to hand over the gun. Although Libri is conflicted, his adherence to duty means he cannot refuse an order. Noah takes the gun, then shoots Libri.

THIRD TIME LUCKY

Robert Holmes' *The Ark in Space* was a third stab at a story to fill this slot in Season 12. In December 1973, novelist Christopher Langley pitched a *Doctor Who* story idea called *Space Station*, which was commissioned the following month. The scripts were delivered in the spring of 1974, but they were considered unsuitable. But now the production team was faced with a problem: because of their budgetary plan which would see the same setting used twice in the season, they were committed to a story with a space station setting. John Lucarotti – writer of the First Doctor stories *Marco Polo* (1964), *The Aztecs* (1964) and *The Massacre of St Bartholomew's Eve* (1966) – was commissioned to write a story titled *The Ark in Space* for the slot.

Lucarotti's story shares some broad similarities with the finished story: humankind is sleeping on the Ark while an alien species, the Delc, tries to finish them off. The fungoid Delc were split into two castes: headless slaves who did all the work, and bodiless floating heads who gave all the orders. The space station also contained a tract of English countryside the size of Kent, the flora from which would be used to reseed Earth on the humans' return.

As he was an experienced writer, the production team felt confident in giving Lucarotti fairly tight deadlines: he had six weeks to write the scripts, and his deadline was set for only a month before the story was due to go into pre-production. His scripts arrived on time, but they needed a great deal of reworking. At the time, Lucarotti lived on a yacht moored in Corsica and that – coupled with a postal strike – slowed down communication enough to scupper any thought of him doing the rewrites.

So, a third space station serial was needed. Robert Holmes stepped up to the plate, having convinced the Writers' Guild that, under such extreme circumstances, he should be allowed to break the guidelines preventing a script editor commissioning themselves. He incorporated some ideas from Lucarotti's scripts but built it into a brand new story; in the end, Lucarotti agreed that it should go out under Holmes' name, although he retained joint copyright on the scripts.

> **'Many of Harry's lines were rewritten before recording to make him seem less of a bumbling idiot!'**

■ The script is clear that 'the blast is longer than he directed at the Doctor.' Libri ain't walking away from this!

A terrified Noah takes his hand out of his pocket to find that it has been transformed into a misshapen, green stump...
■ As scripted, this cliffhanger relied less on the simple building horror of Noah's slow transformation and more on a very specific point: 'Noah raises [his hand] slowly to the main systems lever.'
■ This episode was watched by 13.6 million people, beating the previous record holder - the first episode of *The Web Planet* (1965) - by 0.1 million viewers.

PART THREE

FIRST BROADCAST: 8 FEBRUARY 1975

The recorded voice of the Earth High Minister (Gladys Spencer) rings out around Space Station Nerva, stopping Noah in his tracks. She thanks the humans for their sacrifice, and for performing their "sacred duty" in protecting the legacy of humanity.
■ Harry reminds us of Sarah's 'female chauvinist' stripes, as established with much fanfare in her début story, *The Time Warrior* (1973-74). "Fancy a member of the fair sex being top of the totem pole!" The UK would get its first female Prime Minister, Margaret Thatcher, just four years after this story's broadcast.
■ Lucarotti's title for Part Three was *Camellias*.

Struggling with the force in his mind, Noah warns Vira that everyone will die unless she acts to save them. Still mentally battling the alien intelligence, Noah leaves the control room.
■ Everything from the start of this episode (Noah removing his Wirrn-hand from his pocket) up to this point was scheduled to be recorded with the rest of Part Two. In the end, recording overran and these scenes were filmed at the start of Part Four's allotted time.
■ Pondering Noah's behaviour, the Doctor wonders if the aliens' lifecycle could involve 'endoparasitism'. Endoparasites are those which live inside their hosts' bodies.

The Doctor and Vira depart to find Noah, leaving Harry and Sarah to oversee the revivification process.
■ Many of Harry's lines in this story were rewritten before recording to make him seem less of a bumbling idiot! One such line occurs in this scene, as he works on the revivification process. In the finished story, he says that the injector is simple to

Things look bad for Noah.

The Doctor is shocked by the Wirrn's memories.

The Wirrn larva is repelled.

Noah is totally consumed by the Wirrn.

use: "Just a question of fitting a fresh ampoule thing into here." The original line in the script was: "Just a matter of fitting a fresh thingummy jig into this whatsit."

■ Part Three ended up overrunning, and so two scenes were cut here. In the first, Vira and the Doctor discuss the nature of Noah's parasite. Vira asks the Doctor, "Your postulate is a multi-nucleated organism with a shared consciousness? ... Then the logical progression is that Noah will ultimately become part of the Wirrn?" The Doctor says they "must talk to him while he's still emotionally a..." and Vira fills in the end of the sentence: "A human being?"

■ The second cut scene would have seen Sarah and Harry working on reviving more humans. He thanks her for her help, adding, "What a useful little thing you are" - to which she 'looks murder', and complains that the whole thing "reminds me of Dr Frankenstein." The directions in this missing scene once again conjure images of zombies: 'Rogin... is rising slowly from the dead'.

In the corridors of the station, Vira and the Doctor find Noah – half his body and face have mutated. The Doctor asks him how much time they have before the Wirrn reach adulthood, and Noah tells him that the time is near. "Tearing free in the great blackness, rushing through…"

■ The end of this line, which would have emphasised the turmoil in Noah's mind, was cut: "warren wirrennn... burning fire-life ecstasy!"

■ Further cuts were made to tone down the horror of Noah's physical and mental anguish. When Vira asks him, "Are you in pain?", he replies, "Pain? I'm in torment! These creatures..." He throws down his gun with this line, explaining why we see it mysteriously clattering on to the floor in the finished episode. As scripted, Noah would then have begged Vira, "Shoot me! Kill me! Please... For pity's sake, kill me!"; he is described here as 'a convulsed, shuddering bundle'. The cut sequences from the script make it clear that Vira closes the door on Noah, unable to end his suffering. "I couldn't have done it anyway," the Doctor would have reassured her, before picking up the gun. "I showed weakness," Vira would have said, before adding: "But there is something you should know... Noah and I..." And then she would finish on the line as broadcast: "Noah and I were pair-bonded for the new life."

Sarah explains the situation to the newly revived Lycett (John Gregg) and Rogin (Richardson Morgan), revealing that the Wirrn have invaded the station. The Doctor and Vira return.

A Wirrn larva crawls along the transom…

■ Two short scenes were cut here. In the first, the Doctor, explaining Noah "couldn't tell me what I need to know," turns instead to the dead Wirrn queen. He asks Vira for a scalpel so he can start to dissect it. In the second cut scene, we see the grub continuing its journey along the transom towards the cryogenic chamber - this second scene was cut simply because it was too similar to the scene already in place.

The Doctor leaves Harry to dissect the Wirrn corpse, while he convinces Vira to cease the revivification process until he can work out how to stop the aliens.

The Doctor peels a film of tissue off the Wirrn's eye, hooking it up to a machine in the control room. Despite the danger to himself, the Doctor intends to link in his own cerebral cortex, hoping to discover how it died so that he might be able to find a way to fight them…

■ "Sometimes, latent neural impressions can be revived," explains the Doctor. "Gypsies used to believe that the eye retained its last image after death." This folktale appears in *Doctor Who* again, in *The Crimson Horror* (2013). In 1876, scientists suggested that such a 'final image' in a victim's eye could be used to identify the murderer - and a decade later, the idea was attempted (spoilers: unsuccessfully) on one of the victims of Jack the Ripper.

Sarah is worried about the risk the Doctor is taking, but he explains it's the only way to save the remains of the human race. "It may be irrational of me, but human beings are quite my favourite species."

■ The Doctor's companions have been human far more often than not, and his constant returns to the planet (not to mention all the famous humans through history he's met and befriended) suggest he has something of a soft spot for our people. But that's not to say that the Doctor's love for humanity is unconditional - particularly during his ninth incarnation, where he exhibited impatience and frustration with our petty concerns such as "where you can buy dodgy top up cards for half price." (*Aliens of London* (2005))

Lycett and Rogin go to investigate a noise from the cryogenic chamber, where they find the larva. It attacks Lycett, but Rogin escapes back to the control room, closing the door behind him.

■ In the script, the larva was to attack the men by sliding down the wall: 'The glob, a palpitating evil mass high up the wall, slithers down towards [Lycett].' (In the finished episode, the larva crawls in from the next chamber.) Lycett's death was also described in rather more specific terms: 'He tries to get away but, in his fright, trips over a pallet. The glob flows up to him and remorselessly over him. He vanishes into it, screaming. Rogin stares in horror.'

Rogin and Harry head to the armoury to get fission guns, while the Doctor writhes in agony as the Wirrn queen's memories are revealed. The images show the Wirrn arriving at Nerva, being attacked by the autoguard, then severing the power cables. After that, we see it open Dune's capsule and approach its defenceless victim, using its dying moments to ensure the next generation of its brood…

■ The fission guns were originally termed 'fission hoses' in the script.

In the corridors, Harry and Rogin exchange gunfire with the ever-more-transformed Noah. Now, half his head is made up of one insectoid eye, while the rest of his body has been eaten away by the green matter.

■ This scene was slightly curtailed: Noah assures Harry and Rogin that "You cannot stop the Wirrn with your puny weapons," before they narrowly manage to evade him.

■ According to an early visual effects document for this story, this fight scene was at one point planned to be far more elaborate: 'Blast from Noah's gun slices metal from the transom. Burst from fission hose sheers the beam above sterility shutter. [This was the script's term for the door blocking progress along the transom.] Beam falls knocking Noah flat and pinning his right arm.'

Back in the control room, the larva gradually forces open the door…

■ The larva was to batter against the door, causing it to bulge inwards, but this would have been too difficult to achieve. Again, the script describes it as noisier than we see on screen: 'Its "breathing" is a hoarse, bronchial roar.'

Sarah deactivates the imaging machine and unplugs the Doctor. As he comes to his senses, Harry and Rogin return. They drive back the larva with their guns.

■ More planned monster noises: 'There is a triumphant scream from the Wirrn larva,' the script tells us, as the creature finally batters down the door.

■ CSO was achieved to use the effect of the larva's flesh melting away under the fission guns' assault. Given that the script says that Harry and Rogin 'switch their fire to the glob's nether regions', it's not remotely surprising they manage to drive it off. ►

Vira admires the minimalist decor of the shuttle.

■ In an early version of the story, the Doctor fends off the larva attack with a carboy (large flask) of acid. The visual effects documentation describes it thusly: 'Carboy of acid to be taken from panel in the Access Chamber. Doctor breaks [it] free from its ceramic connectors. Doctor throws carboy into glob. Carboy bubbles. The glob evaporates in a boiling tumescence of white foam and steam.' (It's easy to imagine the visual effects designers borrowed that last piece of phrasing from Holmes!)

The Doctor plans to electrify the whole station and so destroy the Wirrn before they can reach adulthood. But they cannot use the transom, as the mutated Noah waits outside. He reverses the transmat device, sending Rogin to the control room. Harry follows, then, as he's about to send Sarah, the station's power is cut. Reasoning that Noah will have returned to the infrastructure to complete his own metamorphosis, the Doctor knows he does not have much time. He heads to the infrastructure, where he finds the Wirrn pupae hanging in the shadows...

■ The script intended for there to be many more pupae in this scene: 'In the half-light, one upon the other, into the darkest depths of the chamber... Motionless as guardsmen, they are an alien, inimical harbinger of terror yet to come.' Although the visual effects couldn't quite measure up to the task, we see that they take a brave stab at bringing Holmes' descriptions to life: 'If there is sufficient reflected light from the solar stack, we shall see that the pupae are ovoid and translucent and that the form of the adult Wirrn is vaguely discernible under the chrysalis.'

A full-grown Wirrn emerges from the darkness. It is Noah. The only human part remaining is his face – and that now fades away as the final stage of his transformation takes hold...

■ The initial intention was to have the Noah-Wirrn scuttle along the floor towards the Doctor: 'Noah's face is about level with the Doctor's knees. But now, as it comes within striking range, the Wirrn rears up on its hindquarters like a praying mantis.' The noises it makes are described in the script as 'a high, insect-type clatter' and a 'high, shrill rattle'. Shudder.

PART FOUR
FIRST BROADCAST: 15 FEBRUARY 1975

Vira and Sarah burst in. Vira fires her gun at the Noah-Wirrn, saving the Doctor. Noah implores her to "abandon the Ark... Take the transport ship... Leave now."

■ Cut lines emphasised Noah's threat: "Save yourself," he said. "You can do nothing now... The Wirrn species must survive." The Doctor challenges him: "At the cost of the human species?" Noah baldly states: "Survival is all."

> **'Lucarotti's title for Part Four was *Golfball* – in which the Doctor sent Delc heads flying with a gold club!'**

■ Noah is the only speaking Wirrn. Kenton Moore performed his lines live; his voice was treated and played into the set.

■ Lucarotti's title for Part Four was *Golfball* – a reference to the Doctor sending the Delc heads flying with a golf club!

When Vira refuses to abandon her duties, the Noah-Wirrn tells them they will all be destroyed – as revenge for humankind's actions in Andromeda. He explains that the Wirrn will absorb the knowledge and experience of all the humans sleeping aboard Nerva, turning the Wirrn into an unstoppable, technologically advanced society...

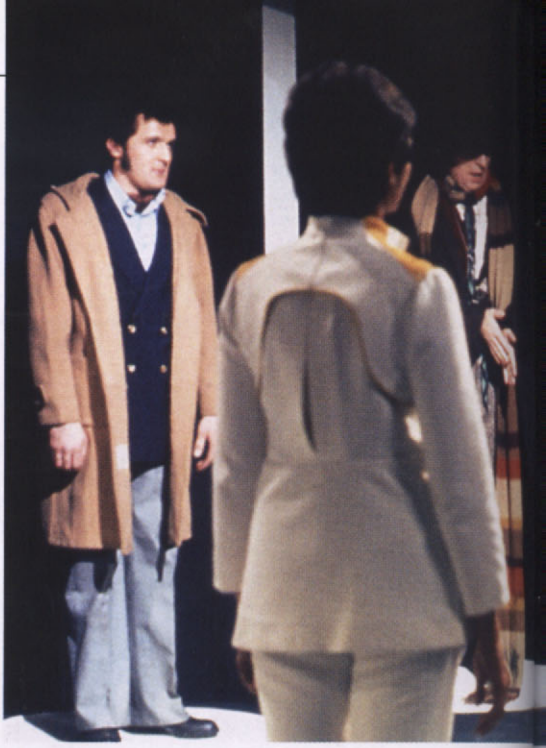
■ Noah explains that the humans came to Andromeda (presumably meaning the galaxy) "long ago," where they encountered the Wirrn, drove them out and "destroyed the breeding colonies." When Vira hears that humans have travelled as far as Andromeda, she says, "So our star pioneers succeeded?" The implication is that intergalactic travel was in its very earliest days when the humans sealed themselves away in Nerva. Her reaction – and the term 'pioneer' – suggests that a mission to Andromeda would have been one of the earliest expeditions outside the bounds of the Milky Way.

As the hatching begins, the Doctor, Vira and Sarah meet up with Rogin and Harry in the control room.

■ The shot of the first chrysalis breaking open was achieved with a full-size prop, although the original plan had been to use a shot of a scale model.

■ "Anyone for a jelly baby?" Although the Second Doctor had munched on jelly babies in *The Dominators* (1968) and the Third Doctor had offered the sweets to the Brigadier in *The Three Doctors* (1973), it was the Fourth Doctor who showed the greatest fondness for these cannibalistic candies. He had offered them to Harry and Sarah in *Robot*, and would continue to throw them around throughout the rest of his time in the TARDIS.

The Doctor intends to run an electric current through the bulkheads of the cryogenic chamber. He plans to lure the Wirrn out of the infrastructure using "human bait", so that he can reach the controls to reactivate the power. But Sarah has a better idea – to use power from the transport ship instead.



■ Tom Baker added an unscripted line during this conversation – "Well, we can't do without oxygen indefinitely" – to cover up for the fact that the threat of the dwindling oxygen supply seemed to have been forgotten!

Vira examines a plan of the space station on a monitor. They need to run the cable through the thin power conduits to protect it from the Wirrn. Sarah offers to squeeze through the narrow tubes.

■ The schematics of Nerva were designed by graphic designer Bernard Lodge, the man responsible for the title sequences for *Doctor Who* since the show's very beginning in 1963.

■ A short scene was cut following this one, showing the parties going their separate ways in the transom, with Harry saying, "Good luck, Doctor."

As the Doctor heads to the cryogenic chamber, Sarah and the others head to the transport ship dock. Rogin and Vira power up the ship, give Sarah a radio, and help her into the conduits. The Doctor, meanwhile, is inside one of the cryogenic pods, hiding from a patrolling Wirrn.

■ A very short extra scene of the Wirrn approaching the cryogenic chamber was cut. Another short cut sequence would have seen the Doctor heading back to work on the electric cables after the Wirrn had moved on.

One of the creatures stalks Sarah from outside the conduit, battering at a grille as she tries to pass...

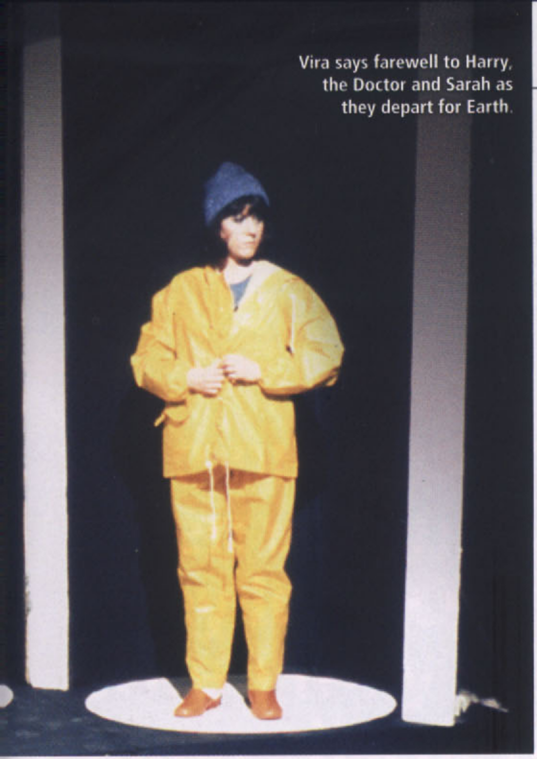
■ This attack is slightly more protracted, and noisier, in the script. First, 'the big luminous green eye of a Wirrn presses against the cover', then 'the eye withdraws and there is a high, angry Wirrn

They all took it in turns to electrocute the Wirrn.

Sarah gets stuck!

The Wirrn swarm over the Ark.

Vira makes a wish!


Vira says farewell to Harry, the Doctor and Sarah as they depart for Earth.

rattle. A tentacle smashes into the grille, trying to force through...' The action would then cut to outside the conduit, where 'the Wirrn closes its huge mandibles over the conduit and starts ripping away strips of metal. It is rattling furiously and working itself into a right old paddy.'

Sarah gets stuck – but the Doctor goads her into squeezing her way down the last of the conduit by mockingly calling her "a stupid, foolish girl."

■ Elisabeth Sladen actually did get stuck in the conduit set – Baker had to pull her out by her feet! Throughout the rest of the story, the grubby marks left by the dust and grime she had to crawl through are visible on Sarah's white tunic.

The Doctor takes the cable – and not a moment too soon! Sarah closes the door on an approaching Wirrn, the Doctor plugs in the cable, and the creature is warded off with an electric shock. The Doctor worries that they will find another way to attack...

■ A short cut sequence would have featured the Doctor and Rogin discussing their options. The Doctor warns Vira that she should "get Rogin to run a cable round the entrance hatch [of the transport ship]. Once they work out where the power is coming from you'll be in trouble." But Rogin points out that would be impossible if any part of the ship is electrified, "We'd reverse the magnetism [of the ship's synestic locks] and the ship would be just pushed out into space." But he adds: "Don't worry. I've got a scanner on the decking funnel. If they try coming through there I'll just turn on the motors and fry them." The Doctor paraphrases Falstaff from William Shakespeare's *Henry IV, Part 1*: "Discretion is the better part of valour..."

A Wirrn swipes at Sarah through the grille, but the Doctor electrocutes it with the cable.

■ This attack was significantly more complex in the script, and featured some good old axe-wielding violence from the Doctor. 'Suddenly,' the script explains, 'a tentacle whips out and lassoes Sarah's legs. She screams in terror as she is dragged towards the grille. The Wirrn screams in triumph. The Doctor drops his spare cable – unable to use it without electrocuting Sarah. He grabs one of the fire axes from a chest. The Wirrn is forcing up through the grille with incredible power... The Doctor chops savagely at the Wirrn tentacle. The Wirrn roars. At the third slashing blow it releases Sarah...' Nonetheless, the Wirrn is still merrily bursting its way through the grille, so the Doctor 'snatches up the spare cable, and rips off the insulating cap. He runs at the Wirrn... The tentacle lashes towards him. The Doctor catches it on the cable end. There is a flash and a ball of smoke... The Wirrn shrieks, tries to reverse out of the grille. But it is wedged. The Doctor stabs the naked power cable into its head. The Wirrn burns and dies.'

The Wirrn reactivate the power – and the Noah-Wirrn speaks through the communicator, offering them safe passage if they surrender. The Doctor turns down his offer, begging Noah to remember his human roots and send the Wirrn off into space...

■ Noah threatens to shut off the oxygen pumps once more, pointing out that "humans require two mass-pounds of oxygen a day to stay alive." The actual figure is six pounds, but the number spoken by Noah had been given to the production team from NASA's Bioastronautics Data Book.

■ A short exchange between the Doctor and Noah was cut. When Noah offers to spare their lives in exchange for the lives of the still-hibernating humans, the Doctor says, "Those are impossible conditions. We can never accept them." Noah replies, "Then die slowly. In the end it will be the same. The Wirrn must triumph!"

In the transport ship, the monitor shows the Wirrn trying to break into the ship. Vira and Rogin start the engines, blasting the creatures away.

■ The sequences shown on the monitor inside the transport ship, here and later in this episode, were recorded earlier and played in during the recording of these scenes.

The Wirrn crawl across the skin of the space station.

■ In all, nearly a minute of footage of the small model Wirrn (two sequences of 29 seconds and 18 seconds) was played on the monitor screen here, but only two short glimpses are actually seen.

The Wirrn break into the cargo hold of the transport ship – so the Doctor gives in. He orders Rogin to cut the power, then tells him to set the ship on automatic departure.

■ The Doctor and Sarah race down the transom to join the others. As this was the only scene in Part Four set in the transom, this was recorded with the rest of Part Three to avoid having to re-build the set.

Once everyone's got to safety in the Ark, the Doctor starts to release the locks holding the transport ship in place. Meanwhile, the Wirrn have completed their takeover of the ship. Before the Doctor can release the final lock, Rogin – aware what will happen to the Doctor if he stays in the launch bay – knocks him unconscious and puts him out of harm's way.

■ The Doctor drops a piece of the synestic lock into his pocket – and he'll be glad he did as, in *The Sontaran Experiment*, it will save his life when it deflects the blast from a Sontaran gun.

■ The directions in the script are very precise about Rogin's 'attack' on the Doctor: 'He chops the Doctor over the carotid sinus' – part of the artery system providing the brain with oxygen.

Vira, Sarah and Harry watch the ship fly into space, convinced that the Doctor must have been killed in the launch.

■ Once again, previously filmed model footage – this time of the transport ship in flight – was fed into the monitor during recording.

But the Doctor walks in, revealing Rogin's sacrifice. He wonders if there was some human part of Noah remaining that gave him the idea to lead the swarm into the shuttle and away from the Ark. A light flashes on the console – it's a communication from Noah. "Goodbye, Vira..."

■ The sound effect accompanying the flashing light is the same as the one signifying the failure of Davros' life support systems in *Genesis of the Daleks*.

As they watch, the transport ship explodes. Vira guesses that Noah "deliberately neglected to set the rocket stabilisers," causing the craft's destruction.

■ More previously recorded model footage is used. The script explains that 'we hear the explosion through the radio loudspeaker', but in the end this sequence was played out in silence.

Vira gets back to work. Without the transport ship, she will have to use the matter transmitters to get her people to Earth. But the Doctor notices a fault in the transmitters and offers to beam down to Earth to check what's wrong. He, Sarah and Harry transmat down, eager to see what the future of Earth looks like...

■ "The Brigadier told me to stick with you, Doctor," says Harry, "and orders is orders." Harry received his orders in *Robot* – and he will continue to stick with the Doctor until *Terror of the Zygons* (1975), the opening story of the following season.

The story continues in *The Sontaran Experiment*, where the Doctor learns more about humanity's future history and discovers how the Earth has recovered from the solar flares. After a brief sojourn on Skaro in *Genesis of the Daleks*, the Doctor, Sarah and Harry will return to Nerva – but at a point in time long before *The Ark in Space* – in *Revenge of the Cybermen*. Many years later (in his own timeline), the Fourth Doctor will visit Nerva again – this time to see its very early life, as a space dock in orbit above Jupiter in Big Finish's audio adventure *Destination Nerva* (2012). **DWM**

FURTHER INFO

VIDEO

COMPANY BBC Video
YEAR 1989/1994
CAT NO BBCV 4244/BBCV 5218
AVAILABILITY Both deleted

DVD

COMPANY BBC Worldwide
YEAR 2001/2013 (Special Edition)
CAT NO BBCDVD 2436/ BBCDVD 3672
AVAILABILITY Original version deleted/Special Edition out now

LASERDISC

COMPANY Encore Ent
YEAR 1996
CAT NO EE1158
AVAILABILITY Deleted

NOVELISATION

COMPANY Target Books
YEAR 1977/1991
BOOK NO 4
AUTHOR Ian Marter
AVAILABILITY Out of print

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

GUESS WHO?

Things change – and *Doctor Who* can play a part in helping children understand that nothing lasts forever...

BY **JACQUELINE RAYNER**

The free gift in this week's (at time of writing) *Doctor Who Adventures* is 'Doctor Who?', a version of the children's game 'Guess Who?' but with pictures of the Eleven Doctors replacing Alfred with his droopy moustache and flower-hatted Claire. The boys had a lot of fun with this, as did I listening in to their questions, which were necessarily slightly less straightforward than the standard 'is it a man?' or 'are they wearing glasses?' *etc.* My particular favourite was Fan Twin asking 'Does he look startled?', and on being told 'no', discarding the picture of the Third Doctor. Questions about eye colour and hair colour led to much peering at the tiny pictures, although worse for me was 'Is he wearing a brown coat?' which gave me flashbacks to my time working on the Eighth Doctor book range at BBC Books, when some people got very irate that we constantly described the Doctor as wearing a green coat. Apparently it's actually brown and only *looks* green. No, don't ask.

Also this week, husband and I reached *The Tenth Planet* and *The Power of the Daleks* in our watchthrough (although obviously 'watch' is not the most accurate term for the majority of the episodes). William Hartnell has been our Doctor for over four months now, and it's going to be difficult to come to terms with someone else at the TARDIS controls. Terrance Dicks, when talking about writing for different Doctors, says they're all the same person. Yes, they are – we *know* that, but at the same time it's almost impossible to get your head around it. The First Doctor and the Second Doctor are just too different – and as for, say, the Third Doctor and the Tenth Doctor, or the Sixth Doctor and the Eleventh Doctor, well, it just does not compute. If you extend the game of *Doctor (Guess) Who?* to include characteristics other than physical ones, there'd be very few descriptions that would fit more than one Doctor. (Is he irascible? Does he behave in a manner reminiscent of a cosmic hobo? Could his sartorial choices be described as dandy-like?)

Fan Twin and Non-fan Twin are dissimilar to each other in almost every way. One is blond, one dark. One is freckled and fair, the other olive complexioned. They are several centimetres different in height. (And I'm not even going to start listing the ways their personalities differ.) And yet we are still asked, with alarming frequency, 'Are they identical?' It's almost the exact opposite problem to *Doctor Who*. Fan Twin and Non-fan Twin – two people who are complete individuals, yet others always want to bracket them together and assume they're exactly the same. Eleven Doctors (or is it twelve? We've just watched *The Name of the Doctor*) who are the same person, yet it's hard not to think of them as separate individuals.

Ah yes. *The Name of the Doctor*. That caused a few problems. Some people think six is too young to watch *Doctor Who*. And of course it is, for some children – every child is an individual in exactly the same way as the Doctors aren't. We know ours are pretty resilient when it comes to scares, although we still keep a close eye on what's going on. But there was another problem we hadn't considered. Our children are used to being told the truth. They are used to consequence following action. They had been led to believe that they would discover the name of the Doctor in this episode – and it didn't happen. We'd tried very hard to manage expectations in the excitement leading up to Saturday evening because we were fairly sure that no name would materialise, but it didn't stop the excited speculation – in their minds, it had been *promised* that the question would be answered, so our concerns were brushed aside. And then, of course... no name. No promise had actually been broken, but they didn't see it like that. Disappointment and confusion abounded. Especially when they read the caption 'introducing John Hurt as the Doctor' – was 'John Hurt' the Doctor's real name? (After all, it's quite appropriate – the Doctor's often called himself John, and he gets hurt *a lot*.) Again, explanations had to be made. So we're all a bit out of love with modern *Doctor Who* this weekend and were pleased to get back to our primitive black-and-white telesnaps and soundtrack of Daleks and a strange little man who muses to himself 'What would the Doctor do?' and wears an exceptionally big hat.

Dandelions are dotted all over our lawn, and Non-fan Twin often picks some to give to me. On the morning following *The Name of the Doctor* he explained to me how the yellow flowers regenerate into fluffy white dandelion clocks. I rather liked that. *The Tenth Planet*, *The Power of the Daleks*, *The Name of the Doctor*. With regeneration, *Doctor Who* has made it easy for children to understand change.

They've decided that the Doctor's real name is Albert, though. **DWM**

> **'*The Name of the Doctor* caused us a few problems. Our children had been led to believe that they would discover the Doctor's name – and it didn't happen.'**

ILLUSTRATION: **BEN MORRIS**

THE DWM REVIEW

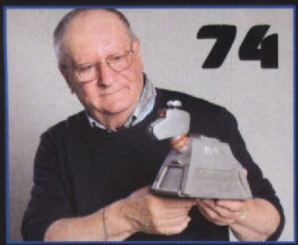
PLUS! A PREVIEW OF UPCOMING RELEASES

'The Autons are a triumph! Even when stationary they look creepy, but when they start to *move*, it's definitely behind-the-sofa time.'

Spearhead from Space **BLU-RAY**

'Nicola Bryant does a very fine job of capturing Colin Baker's testy, sarcastic tone of voice.'
Trouble in Paradise **AUDIO**

'Tom Baker makes the most of every scene, mocking the Daleks one moment, inspiring the freedom fighters the next.'
The Dalek Contract **AUDIO**



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'Bob shares his suspicions about why his writing partner, Dave, first suggested a robot canine...'
K9 Stole My Trousers **BOOK**

Spearhead from Space

It's the Third Doctor as you've never seen him before – in High Definition! But there's much more to this release than just a sharper picture...

REVIEW BY **ANDREW CARTMEL**

BLU-RAY BBC
STARRING Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Nicholas Courtney (Brigadier Lethbridge-Stewart)
WRITTEN BY Robert Holmes
DIRECTED BY Derek Martinus
FIRST BROADCAST 3-24 January 1970
RRP £20.52

BBC
DOCTOR WHO
SPEARHEAD FROM SPACE

In January 1970, as the new decade began, a new series of *Doctor Who* hit TV screens in Britain, with its inaugural story *Spearhead from Space*. The colour title sequence came as an exciting shock to viewers, after six years of seeing the show in black-and-white.

Now *Spearhead from Space* is here again in a new form, as a Blu-ray disc designed to be viewed on High Definition TV, and it's almost as radical a shift as the one from black-and-white television. The immediate impact of the colours on the Blu-ray is extraordinary, as is the astonishing, pin-sharp cleaned-up image. Visually, it's terrific.

Of course much of this astonishing picture quality is due to the serendipitous historical accident that *Spearhead* was entirely shot on 16mm film. This makes it unique in *Doctor Who*, where traditionally either a combination of video and film, or pure video were the order of the day. However, a strike at the BBC meant that *Spearhead* had to be shot entirely on location, using film throughout, and as a result it looks stunning. In fact, *Spearhead from Space* was the visual high point of *Doctor Who* until the 1996 TV Movie.

It's not just the visuals that are first rate. Almost immediately the quality of writer Robert Holmes' imagination is evident. *Spearhead* was written in 1969, but we have a female officer in the communications centre. We also have poacher Sam Seeley (Neil Wilson), who makes off with one of the mysterious plastic 'meteorites' which UNIT is looking for. With the discovery of these spheres, we're almost immediately in Nigel Kneale territory – specifically Kneale's classic 1955 BBC serial (and later the Hammer film) *Quatermass II*. Perhaps even more cheekily, Holmes shows a connection with his own 1965 film story *Invasion*, which shares so many similarities with *Spearhead from Space* that it virtually qualifies as source material. The film prefigures *Spearhead* not only in the notion of an invasion from space, but also in having an injured 'person' rushed to hospital, where it is dramatically revealed that the patient is actually an extraterrestrial.

Spearhead gathers pace with the TARDIS arriving in a forest glade where the new Doctor, in the shape of Jon Pertwee, comes tumbling out. We're also introduced to the new companion-to-be Liz Shaw (Caroline John) in the back of a chauffeur driven car accompanied by some 1970s TV jazz courtesy of Dudley Simpson. She's on her way to meet Brigadier Lethbridge-Stewart (Nicholas Courtney). The Brigadier briefs Liz on UNIT: "We deal with the odd, the unexplained." Holmes' dialogue is spot on, setting Liz up for a fall with her scepticism about alien life. It's refreshing that she speaks of "little blue men with three heads" instead of the traditional little green ones. There's also laudable scientific details with the discussion of the "funnel of super-heated air" in which the mysterious meteorites descended.

Meanwhile, the Doctor has been found unconscious, taken to hospital and identified as something other than human. Some of the outdoor shots, such as the approach to the hospital past the pond, look so ravishing it's jaw dropping. Director Derek Martinus' work is inventive and technically impressive. There are clever artistic decisions like the use of a handheld camera in the melee of the UNIT press conference to convey a sense of confusion and urgency. The dialogue is also excellent. When the Doctor's physician Dr Henderson (Antony Webb) discovers that his patient has a pulse rate of only ten a minute, he takes the unconscious man's alien origin in his stride: "We don't know what's normal for him."

I expected the Blu-ray transfer to reveal all manner of deficiencies in the original, but on the contrary – apart from once or twice glimpsing a shadow cast by a microphone boom across the ceiling – it's a bonus all the way, just adding to the viewing pleasure. It highlights, for example, the subtle plastic-like sheen on the face of of Channing (Hugh Burden), suggesting his alien origin and his affinity with the Autons. Mind you, the Brigadier's UNIT cap badge does seem to be coming loose in a close-up, but it wouldn't be vintage *Doctor Who* without that sort of thing.

The highlight of the opening episode is the scene where the Doctor is abducted, being wheeled apparently unconscious towards the back of an ambulance – then promptly breaking free. His escape in a wheelchair, energetically speeding off as he is pursued by the ambulance, is a bravura sequence, simultaneously funny and thrilling, and establishing Pertwee as a memorable and worthy new Doctor.

The story itself really zips along, with the Doctor being shot down by an overzealous UNIT sentry as he tries to get back to the TARDIS, now under

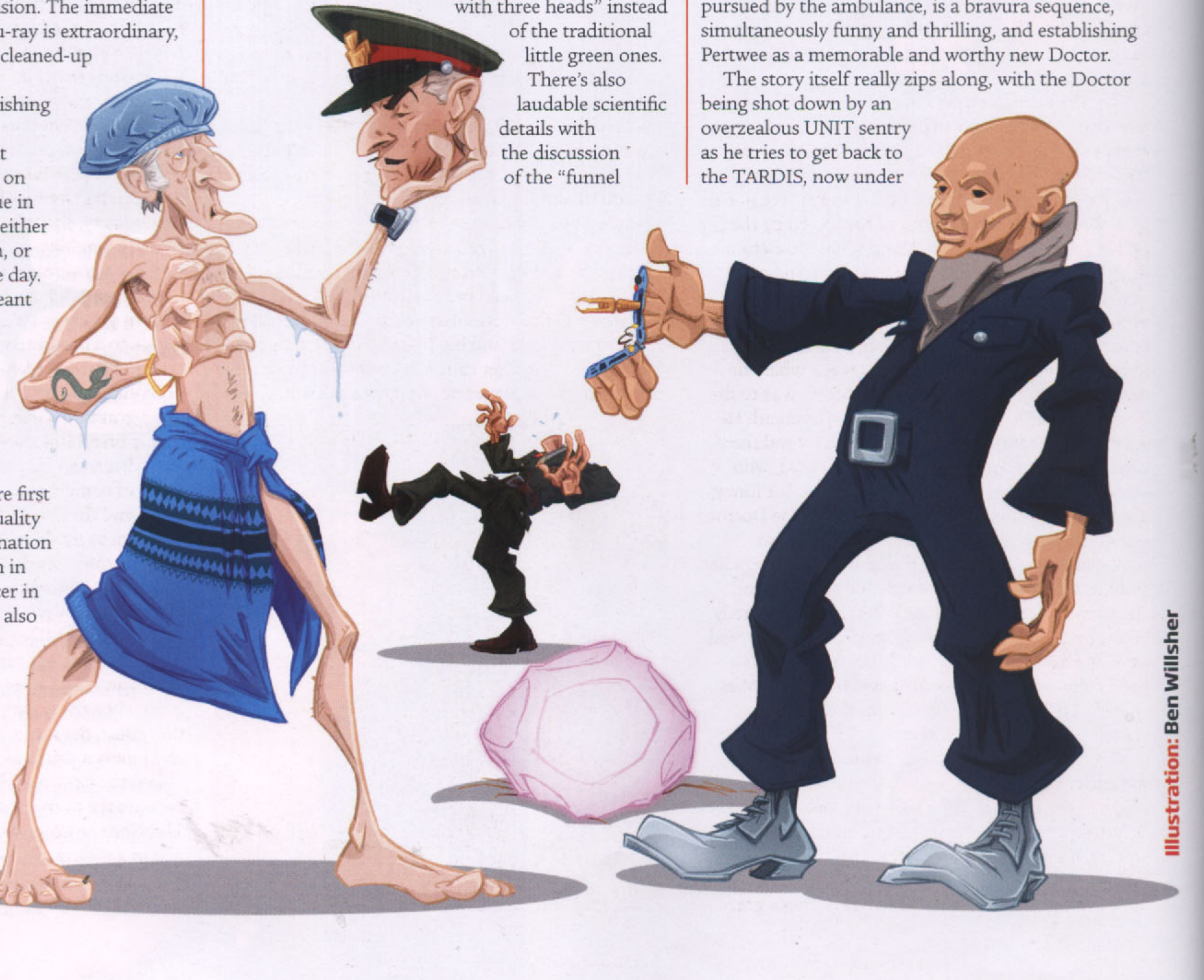

Illustration: Ben Willsher

armed guard. "Is he dead?" says a soldier, and we jump cut to Dr Henderson answering that question, "No, he's just deeply unconscious," as we find the Doctor back in a hospital bed.

Similarly the line "Something odd about their faces," provides a superb cut to a truly sinister shot of a doll's head in the plastic factory which will be revealed to be the villains' lair. The whole sequence in the factory – where the Nestenes are producing the Autons – is superb, with a documentary feel to the footage of the machinery and the factory workers, all accompanied by Fleetwood Mac's *Oh Well, Part One*. But the jaunty tune gives way to Dudley Simpson's moody underscore – the excellent quality of the sound on this disc matches the visuals.

Meanwhile, Liz Shaw is being drafted by UNIT and as she works with her chemistry set, demonstrates that it's not just the alien invaders who have the technical knowhow. It's nice to see a female *Doctor Who* assistant who's also a scientist. The Second Doctor's companion Zoe may have been a genius, but she's still very much a teenage girl, compared to the mature and rational Miss Shaw. Liz confidently asserts her scientific principals. "I work with facts, not science-fiction." The Brigadier, who has a better idea what is coming, warns her that there are more things in heaven and earth than dreamt of in her philosophy. Liz isn't having any of it... yet. But the Brigadier is guardedly impressed with his new recruit. "She's not just a pretty face, sir," he tells the visiting General Scobie (Hamilton Dyce).

The Doctor wastes no time making a break for it again. The new Doctor is already establishing his resourcefulness, and Jon Pertwee's comic credentials, in the scene where he cheekily uses the shower intended for the medical staff, wearing a ridiculous shower cap and lustily singing. (We also glimpse the actor's navy tattoo in this scene, more clearly visible on Blu-ray than ever before.) Pertwee is effortlessly appealing in these scenes and certainly doesn't need the heavy-handed 'comedy' music that underlines his antics as he steals a car.

The Third Doctor's persona is briskly established now that he's no longer unconscious. Introducing a new Doctor is always a crucial and challenging task. It's fatal for him to be passive, or weak, or a victim. But there's no danger of that here. Jon Pertwee makes for a dashing, heroic Doctor, not hampered by the shy protestations, dithering or clowning that sometimes disguised Patrick Troughton's steel trap mind and powerful will. As an actor, Pertwee doesn't display the depth or range of performance of Troughton, but he nevertheless impressively establishes himself thanks to Holmes' witty script. In a classic scene where he has to get past a minor functionary on his way to the Brigadier, the Doctor smoothly takes command. He simply browbeats the fellow: "Don't just stand there arguing with me, man!" he yells at the guard, who hasn't been able to get a word in edgewise. It's funny, but much more importantly it establishes the Doctor as a quick-thinker. No-one is going to stop him.

In next to no time he's in the lab with the Brigadier and Liz, who wants to know what he's a doctor of. "Just about everything," he tells her. He immediately takes charge, dismissing the Brigadier. "Go away, and let Miss Shaw and I get on with our work, there's a good fellow – look, do I really have to call you 'Miss Shaw?'" This is what we want from the Doctor. Commanding, but also cheeky.

The Autons themselves are a triumph. Even as stationary mannequins they look quite creepy, but when, at the Episode Two cliffhanger, one of the figures separates itself from the group and starts to *move*, it's definitely behind-the-sofa time. If this stalking figure wasn't sufficiently menacing on its own terms, its hand then hinges open – revealing a gun.

The Autons go on a killing spree!

> **'Introducing a new Doctor is always a crucial and challenging task. It's fatal for him to be passive, or weak, or a victim.'**

If there's a weakness in this script, it's the dependence on MacGuffins – objects around which the story rather arbitrarily revolves. So the Nestenes are caught up in their search for their lost 'energy unit' (the missing meteorite) while the Doctor is concentrating on trying to retrieve his key to the TARDIS, confiscated by the Brigadier to pre-empt any Doctorish mischief. Luckily the TARDIS key subplot isn't allowed to rumble on too long; this thread is brought to an end in Episode Three when the Doctor tries to do a runner, but the TARDIS refuses to dematerialise – the Time Lords have "changed the dematerialisation codes." This is a fairly feeble ruse to keep the Doctor on Earth for the rest of the story. Wouldn't it have been better if he had simply got caught up in the situation here and *wanted* to stay?

For reasons of budget, as well as realism, producers Derrick Sherwin and Peter Bryant had determined that *Doctor Who* would benefit from a spell of Earthbound adventures. Hence the Doctor would be exiled to our world and his TARDIS wheel-clamped.

While the Brigadier can't work out if the meteorites are even made of plastic or not (how sunk would UNIT have been if the Doctor *hadn't* turned up?), our hero sets to work at solving the mystery. "There's some form of intelligence inside that globe," he deduces, noting its hollow shape. This very welcome Doctor-as-Sherlock Holmes approach also crops up when he makes deductions about the Autons murderously entering a tent ("This canvas has been ripped from the outside.").

"Oh, that's nice, isn't it? Accusin' your own 'usband!"

The Nestene conspiracy hinges on gathering a corporate entity at the factory, a disembodied consciousness decanted from the plastic meteorites: "An environment tank in which the energy units can create the perfect life form..." In this respect *Spearhead* once again pays homage to Kneale's *Quatermass II*, which had its own bubbling brew of an alien monstrosity, also taking shape in a factory. There are strong resemblances, too, in the way Holmes' script features a government takeover by alien surrogates. But in *Spearhead* this involves duplicating the great and the good with plastic replacements. This subplot comes to a head in a wax museum – actually shot on location at Madam Tussaud's, complete with dubious effigies of Presidents JFK and Nixon – but the story grinds to a halt here. In one of the few lapses in this breathless adventure, everything stops as the Brigadier waits for permission from further up the chain of command, over the fake General Scobie's head, and the Doctor and Liz wait for the wax museum to shut up shop for the day.

The camera work in the night-time museum scene is magnificent – exemplary low light photography rendered with utter inky blackness on the disc. Dudley Simpson's music is also at its finest. Yet the sequence is resolutely un-spooky and Liz Shaw comes across as a wimp as she jumps at shadows. Even when the waxworks come to life, as we know they must, the scene falls short of the magnificent creepiness it promised.

But the Doctor and Liz need to get their skates on, because the alien conspiracy is reaching its climax. The Nestene Consciousness is basically green and red goo in a matrix of cling film – but it looks surprisingly effective. What really has an impact though, is the baleful mayhem it engenders. Moody shots of empty ▶

◄ city streets at dawn and eerie mannequins standing frozen in shop windows abruptly give way to mass slaughter as the Autons come to life.

This is a strikingly effective sequence, in exactly the way that the museum scene *wasn't*, which is odd since it's taking place in broad daylight while Madame Tussaud's had utter darkness on its side. It's also startlingly violent – the first thing the Autons do is shoot down a policeman, before indiscriminately massacring passers-by, all the while wearing their dressing gowns with price tags still attached. This is a really terrific sequence, with Martinus conveying a genuine sense of mass panic with his skewed shots of frantically running feet.

The Doctor's counter attack against the Nestenes is two-pronged. He has suborned their flunky Hibbert (John Woodnutt) and, with the help of Liz, he has built a gizmo. He blows the lock on the factory door with a conjurer's flourish and ushers in the UNIT troops. As UNIT holds the Autons at bay, the Doctor engineers a more cerebral confrontation. "Good gracious, what on Earth is this?" he says, clocking the goop in the cling film – sorry, the Nestene Consciousness. He's playing for time while Liz struggles to get their damned gizmo going.

This electroshock weapon is a rather weak plot device, but this is nothing compared to the dodgy tentacles which sprout from the environment tank to strangle the Doctor. Pertwee does his best to sell the idea that the hairy green appendages are actually throttling him, but it never really convinces. (Many years later, I faced the same problem on *Remembrance of the Daleks* when Sylvester McCoy had to appear to choke himself with Dalek pseudopodia. As producer John Nathan-Turner warned us, tentacles are never a good idea.) But Liz gets the weapon working, the tentacles subside, and Channing collapses as a plastic mannequin leaking green goo. The world is saved and all that remains is for the Doctor to discuss the terms of his employment with UNIT.

Shrewdly, he holds out for a company car.

Blu-ray Extras

The extras on the disc consist of four special features, two very brief and devoted to the technical side and two longer pieces concentrating on the human element.

The first of the technical special features details the elements used for assembling the Pertwee era title sequence on the show. It is all fascinating, but nothing compared to the other technical feature, the *Restoration Comparison*. I was eager to know how they'd managed to achieve the spectacular visuals on this Blu-ray and was delighted that the mini-documentary here gives all the details.

But the real meat comes in the two in-depth documentaries about the stars of *Spearhead from Space*. The 29-minute *Carry On* tells the life story of Caroline John. Beautifully and stylishly shot, it opens with the words 'Carry loved being on stage' and we begin in an empty theatre, the curtain rising, lights coming on and the camera moving gracefully through the grand spaces of the stage and auditorium (courtesy of the Royal Shakespeare Company). This footage is used throughout the film, returning us again and again to the haunting theatre location. Accompanied by some poignant (and sadly uncredited) music, it's a highly effective framing device, lifting the documentary well above the routine. Producer and director Chris Chapman is to be congratulated on the imaginative way he has transformed what in other hands might have been workaday material.

Featuring some highly inventive graphics (watch out for the way the titles cast a shadow on the stage) and excellent use of archive photographs and footage, *Carry On* meticulously builds up an intimate and composite picture of Caroline John. It's an affectionate and multi-faceted portrait of a complex woman, from stage-struck child to pipe-smoking mum. Interviews with family, friends and colleagues are interleaved with video and archive stills, including some glamour portraits taken in and around Television Centre which are of crucial importance – they reportedly ended up on the desks of Peter Bryant and Derrick Sherwin and were instrumental in landing Carry the role in *Doctor Who*.

The Doctor confronts the smooth Mr Channing.

> **'It is eye-opening to realise what an improbable choice Jon Pertwee was for *Doctor Who* back in 1969.'**

Katy Manning appears on the Jon Pertwee feature.

Caroline John and family.

Also included is some low-definition but informative and moving footage of her *Doctor Who* convention début. In this interview she draws comparisons between acting Shakespeare and *Doctor Who*, with an interesting parallel between Caliban and a Silurian. She makes the point that she was not "a screamer or bimbo" and that Liz Shaw was a scientist who, while not quite on the same intellectual level as the Doctor, was a leader in her field.

The documentary tackles head-on the vexed and difficult question of why Caroline John was a *Doctor Who* companion for one season only. Her husband (Geoffrey Beevers) posits the theory that Carry had initially been employed specifically to be a companion like Emma Peel (Diana Rigg) in *The Avengers* – an intellectual equal and sparring partner – but then fell foul of a production decision to revert to someone who was "more of a dolly bird who will scream and say 'What do we do now Doctor?'" Whatever the reasons were, the fact remains that Liz Shaw was a milestone among *Doctor Who* companions, appearing in one of the most important seasons of the show, and this film does justice to her and the actress who created her.

As impressive as the Caroline John piece is, it's merely a curtain raiser for the gem in this collection, the Jon Pertwee featurette *A Dandy and a Clown*. This 42-minute documentary is magnificent from the opening instant. The film begins with the mellifluous tones of one of the most well-known voices in British broadcasting – the narrator for this piece is one of Pertwee's lifelong friends, David Jacobs.

Once again, Chris Chapman uses a simple but tremendously effective framing device to organise what otherwise would be conventional documentary material. We see a timeline of Pertwee's life taking shape as if drawn on a wall, slowly accumulating photographs and frames from video clips as it builds up a picture of an extraordinary man's life.

As a child, Pertwee was told his mother was dead – while she was actually alive and well, and posing as a family friend. In the navy he and David Jacobs were cutting a swathe through the ladies like the Michael Caine and Terence Stamp of their day, while Pertwee narrowly avoided death on the *HMS Hood*. Post-war he forged a major career as a radio star, notably in *The Navy Lark*, one of the longest running comedies in history. During this time he honed his skills as a gifted mimic. "He couldn't stop using funny voices," says Jacobs. And these vocal effects were used in freewheeling fantasies of almost *Goon Show* stature. "He was actually a sort of nutcase," adds Jacobs, affectionately. Emphasis is also given to Pertwee's passion for motor vehicles, which would feed through into his characterisation of the Doctor.

It is really eye-opening to realise – after being so accustomed to thinking of him as one of the archetypal Doctors – what an improbable choice Pertwee was in 1969. "An unlikely but brilliant stroke," as Terrance Dicks puts it. The documentary does full justice to Pertwee's tenure on *Doctor Who*, featuring in-depth interviews with Terrance Dicks, Katy Manning and others, but also continues past the *Who* era to his performance in *Worzel Gummidge*, where the clown once again comes to the fore. Fascinatingly, in terms of ratings and popularity, *Gummidge* was even bigger than *Doctor Who* and – because he originated the character, and because he played it for twice as long as the Doctor – it was his favourite role.

This is an invaluable documentary and unlikely to be bettered. It features in-depth interviews, great archive material and is inventively shot. The final shot that pulls back to reveal the complete timeline, with all the pictures, is a stroke of sheer genius, and incredibly touching. DWM

"A TARDISful of pure geek gold which has to be seen to be believed" *Starburst Magazine* 10/10

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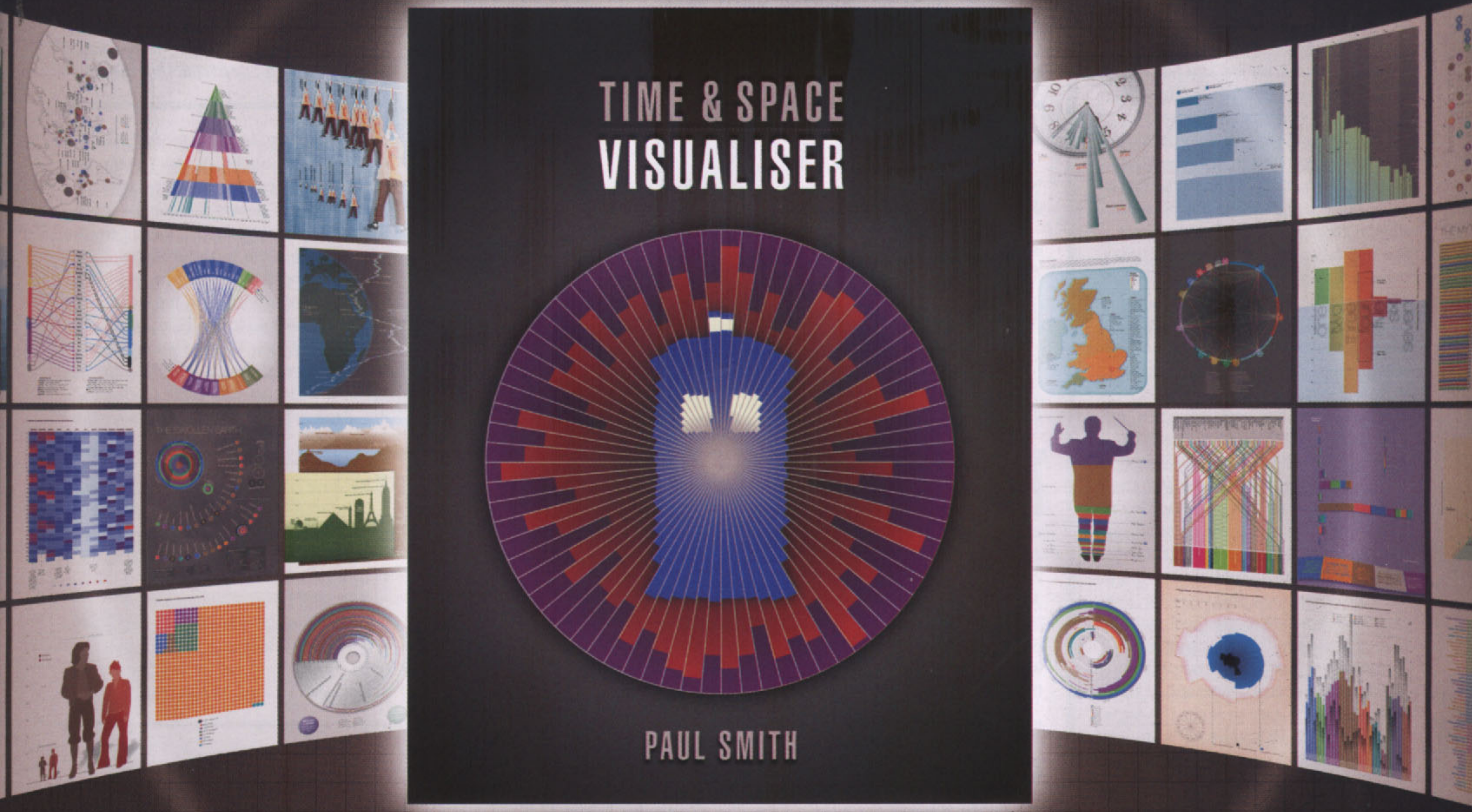

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The Leisure Hive

AUDIOBOOK AudioGO

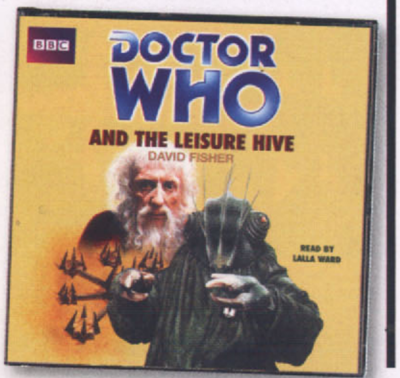
WRITTEN BY David Fisher
READ BY Lalla Ward
FEATURING The Fourth Doctor, Romana and K9
RRP £13.25 (CD), £8.95 (download)

First published in 1982, David Fisher's *The Leisure Hive* follows the pattern of his other novelisations, *The Creature from the Pit* and AudioGO's new versions of *The Stones of Blood* and *The Androids of Tara*, in that the story is supplemented with lots of background and history, and much of it written in an absurd, wry and slightly sardonic tone.

The plot sees the planet Argolis run as a tourist destination, its aggressive history long in the past. But when a renegade Foamasi group breaches the holiday facility, old hostilities between the two races flare again. Reader Lalla Ward – Romana in the original 1980 story – performs the characters. She coughs and splutters as the dying Morix, but for the Doctor, wisely avoids a Tom Baker impression in favour of a neutral voice.

The comedy and background Fisher inserts significantly alters the story's pacing. Originally a four-part TV story, the audio runs to three discs, with the cliffhanger to Part One not occurring till halfway through disc two, and with the events of the other episodes tumbling in with not much space between them.

Peter Howell's original score for *The Leisure Hive* is one of the most majestic and distinctive in the programme's history, so it's perhaps not surprising Simon Power's music, although stylish in its own right, fails to make the same impact. His sound design, however, is detailed and striking. Fisher imagines the Hive on a larger scale and Power responds with a busy metropolis that hums with the bustle of a thousand tourists. The sequence concerning the death of Visitor Loman, on the other hand, might push sound effects as far as they can go. The sound of ripping bone and flesh... ooh, nasty. **VANESSA BISHOP**



The Planet of the Daleks

AUDIOBOOK AudioGO

WRITTEN BY Terrance Dicks
READ BY Mark Gatiss
FEATURING The Third Doctor and Jo
RRP £13.25 (CD), £8.95 (download)

Terrance Dicks' 1976 Target novelisation of Terry Nation's *Planet of the Daleks* is written in an adventurous, efficient style but without any embellishments. AudioGO's astute choice of actor and *Doctor Who* scriptwriter Mark Gatiss as reader, however, is a touch of genius. Gatiss' affection for the Third Doctor's era shines through as he savours each word. He is obviously very familiar with his material and his interpretation of Jon Pertwee is clearly much practised, quite brilliant and, frankly, rather touching. So instinctive is Gatiss' understanding of Pertwee's delivery that he's occasionally led to repeat words or add pauses that aren't in the book at all.

Planet is often criticised as a re-hash of ideas from Nation's previous Dalek stories but to a generation, with its killer vegetation, its underground ice volcano and almost endless roll call of close escapes, it's the epitome of alien *Doctor Who* adventure. Sound designer Simon Power does an excellent job firming up the story's environs. It's nice to hear the Thals' spacecraft sound solid and metallic as Jo explores it, and the Daleks, voiced by Nicholas Briggs, maintain the moving electronic whirrs and clicks of their modern TV counterparts – a decision that gives them greater audio presence. The Dalek Supreme, on the other hand, disappoints slightly for having no audio difference to the regular drones.

BBC
DOCTOR WHO
AND THE PLANET OF THE DALEKS
TERRANCE DICKS
READ BY
MARK GATISS
with Dalek voices by
Nicholas Briggs

Doctor Who and the Planet of the Daleks may be no Target classic, but this version sprinkles magic. **VANESSA BISHOP**

Trouble in Paradise

AUDIO READING AudioGO

WRITTEN BY Nev Fountain
PERFORMED BY Nicola Bryant and Cameron Stewart
FEATURING The Sixth Doctor and Peri
RRP £10.20 (CD), £6.79 (download)

In fourteen hundred and ninety two, Columbus sailed the ocean blue. That's certainly Peri's point of view, as soon as she realises where and when the TARDIS has arrived. But while the Sixth Doctor is thrilled at the prospect of meeting another historical celebrity, Peri is less than enthusiastic, remembering that as well as discovering America, Columbus was guilty of brutality towards the Native Americans.

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
1
2
3
4
5
6TH DOCTOR
7
8
9
10
11
50
TROUBLE IN PARADISE
by Nev Fountain
Performed by Nicola Bryant and Cameron Stewart
BBC

Unlike some of the earlier plays in this series, *Trouble in Paradise* gets the now-obligatory Eleventh Doctor cameo out of the way early. Delightfully, Doctor Number Eleven loves his old self's patchwork coat. But he's more worried about getting the Sixth Doctor to help him to find a fabled and exceedingly dangerous omni-paradox.

While she doesn't go for an out-and-out imitation, Nicola Bryant does a very fine job of capturing Colin Baker's testy, sarcastic tone of voice – helped, no doubt, by Nev Fountain's supremely surefooted script. What makes it so neat is that, unlike some Sixth Doctor audios, it doesn't shy away from the confrontational, like-it-or-lump-it attitude of mid-1980s' *Doctor Who*. Peri and the Doctor don't see eye-to-eye but, unlike some of their TV adventures, it's an argument with a real moral edge, and Fountain makes the Doctor and Peri's antagonism work by playing it mostly for screwball comedy.

Trouble in Paradise is noteworthy because it manages to incorporate laugh-out-loud moments with a plot that doesn't shy away from genuine historical horrors – including death by tuberculosis, mutilation, and the shameful theft of America from its native inhabitants. The result is genuinely impressive, and another unqualified success for the *Destiny of the Doctor* series. **MATT MICHAEL**

Council of War

AUDIO DRAMA Big Finish

WRITTEN BY Simon Barnard and Paul Morris
PERFORMED BY John Levene and Sinead Keenan
FEATURING Sergeant Benton
RRP £8.99 (CD), £7.99 (download)

Kettering, England. Sometime in the mid-1970s. At a Christmas party for the town council, something uncanny is going on. Present is UNIT Sergeant John Benton: undercover, and investigating a series of mysterious disappearances. Opening, like 2013's *Hide*, as an homage to one of those 70s TV ghost stories, *Council of War* quickly becomes something even stranger – when an impossible astronaut arrives from another time to snatch Councillor Margery Phipps. Before long, Benton isn't fighting just for his own planet or time, but for much more besides.

Writers Simon Barnard and Paul Morris start the play off with Benton forced into an unfamiliar social situation where Mike Yates would be much more at home. But as this story is set just after *The Green Death*, Yates is on indefinite leave, and the Third Doctor's beloved Jo Grant is up the Amazon. So, with their friends gone, the Doctor and Benton are at a bit of a loose end.

The script generally keeps things light – this is in no way a psychoanalysis of Benton's character – and witty, with Benton's hapless attempts to navigate contemporary gender politics with Margery (played by *Being Human* and *The End of Time*'s rather wonderful Sinead Keenan) evolving into a genuinely likeable chemistry.

Council of War is a great showcase for the character, and for John Levene, who reads this adventure with a kind of intense enthusiasm. For an era sadly depleted of its regulars, his presence adds another string to Big Finish's bow. **MATT MICHAEL**

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
JOHN LEVENE
PERFORMS
COUNCIL OF WAR
BY SIMON BARNARD AND PAUL MORRIS
WITH
SINEAD KEENAN
AS MARGERY PHIPPS
BIG
THE COMPANION CHRONICLES

Prisoners of Fate

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris

STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Sarah Sutton (Nyssa), Sarah Dougles (Sibor), Alastair Mackenzie (Galen)

RRP £14.99 (CD), £12.99 (download)

There's something reassuringly stable about Big Finish's Fifth Doctor audio stories. While the Sixth and Seventh Doctors chop and change companions, there's been a 'steady as she goes' line-up of the Fifth Doctor, Tegan, Turlough and Nyssa.

So it's probably about time that this crew got shaken up a bit, and *Prisoners of Fate* does just that. It's a story about old mistakes and long-postponed confessions coming home to roost. At its heart, this is all about the Fifth Doctor and Nyssa's relationship – something that the early Big Finish audios by necessity focused on, but that has been rather neglected since Tegan and Turlough returned. So even here, there's a sense that the play is addressing something that has been left to fester, and in so doing gives Sarah Sutton her meatiest role for quite some time.

Even the beginning of the play is ominous: the TARDIS dragged off-course to land on Valderon, a planet dominated by a huge prison, where a machine called the chronoscope is able to predict future events – including future crimes – and justice is served before the event can take place. Thus, Tegan and Turlough find themselves imprisoned for a murder they never committed. Meanwhile, Nyssa has become a prisoner of her own fate: face to face with the son who thought she died years before, she realises that the TARDIS can never return her to her family and adopted home. At the heart of the planet is an even dirtier secret – one that the Doctor has been running from for a very long time, and which now threatens to destroy him.

It's the kind of set-up that could only happen in science-fiction – but the emotions, of feeling trapped by your own life, of wanting to run away and forget your responsibilities – are probably ones we've all experienced. Writer Jonathan Morris brings in other elements of *Doctor Who* continuity to add to the sense of crushing inevitability, too; Nyssa's son is called Adric, touching a raw nerve for this crew by highlighting that none of them have ever really moved on from the original's death. There's even a flash forward to the Fifth Doctor's own death – still haunted by Adric – and cameos from the future incarnations that will never come to pass if the villain's plan succeeds.

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
PETER DAVISON in
PRISONERS OF FATE
by JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
BIG FINISH
FULL CAST AUDIO DRAMA

Prisoners of Fate is an awesome climax to this trilogy of Fifth Doctor plays. In its own way, it's as celebratory and epic as *The Name of the Doctor*, and kicks off the countdown to the 50th anniversary supremely well.
MATT MICHAEL

'Face to face with the son who thought she died, Nyssa can never return to her family.'

The Dalek Contract

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs

STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), John Leeson (K9), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick), Nicholas Briggs (The Daleks)

RRP £10.99 (CD), £8.99 (download)

The second series of Fourth Doctor audios is rapidly approaching its climax. In this penultimate episode, the Doctor, Romana and K9 arrive on the planet Proxima where they quickly discover that Cuthbert, the unscrupulous head of the Conglomerate, is continuing to dabble in time experiments. Last time, those experiments nearly resulted in the destruction of the Earth. This time, the whole cosmos is in danger. Because, as the Doctor and Romana soon learn, Cuthbert's power hunger has led him to employ the Daleks as his private security.

It's often been said that the Daleks are at their most effective when they're used in some off-kilter way – like serving tea to Winston Churchill or helping to finish the Empire State Building. While that might be partly true, it's far from a guarantee of an episode's quality. *The Dalek Contract* does use them effectively and they get some pretty decent scenes breaking through icebergs and threatening to arrest people. However, the Daleks are probably the least interesting thing about the play.

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
Tom Baker and Mary Tamm in
THE DALEK CONTRACT
by Nicholas Briggs
THE AUDIO ADVENTURES OF DOCTOR WHO
Featuring
Dominic Mafham
David Warner
with Nicholas Briggs as The Daleks
and John Leeson as K9
FULL CAST AUDIO DRAMA

It's David Warner as Cuthbert that's the real returning monster. He's a superb creation, compressing the Graf Vynda-K's megalomania, the Pirate Captain's bluster and Count Grendel's cruelty into one brilliant summation of the Key to Time season's villains. Better still, he's the first bad guy since Mavic Chen not to be overshadowed by the Daleks. The scenes of Toby Hadoke's quivering Mr Dorrick (the spiritual successor to *The Pirate Planet*'s Mr Fibuli) nervously breaking bad news to his employer are a highlight, while the moment when Cuthbert comes face to face with Romana (and calls her Ramona) and her unimpressive tin dog had this listener laughing out loud. The script is the best example of Nick Briggs' talent for comedy.

Having been sidelined for a large chunk of this series, *The Dalek Contract* gives K9 a chance to shine. Terry Nation infamously vetoed the idea of K9 appearing opposite his own metal pets in *Destiny of the Daleks*, so we've had to wait 34 years to hear K9 blasting away at the Daleks, and for them to threaten him with extermination. It was worth it.

In amongst all this, right from an opening sequence when he's henpecked by Romana, the Doctor is on the back foot. Not that it's a huge issue – he's sure to bounce back in the second part of the story. But Tom Baker makes the most of every scene, mocking the Daleks one moment, inspiring the freedom fighters of Proxima the next, then boggling in horror as the Supreme Dalek turns his cleverness against him.

By the end of the adventure, Briggs has got a lot of plates spinning and few answers forthcoming – which means there's a lot for the last story of the season, *The Final Phase* to deliver. But on the basis of this first instalment, it already looks like this will be more satisfying than the climax to the last series. Bring it on. **MATT MICHAEL**

Tip of the Tongue

EBOOK Puffin

WRITTEN BY Patrick Ness

FEATURING The Fifth Doctor

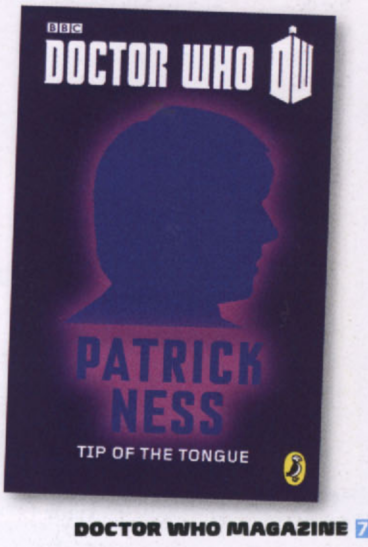
RRP £1.99

Maine, 1945. Jonny is desperate to fit in amongst his peers in the small town community he and his mother live in. His German surname is no help, but the sudden craze amongst the town's teenagers for 'Truth Tellers' might be the answer he's looking for. The devices reveal the innermost thoughts of the wearer; and now Jonny has one.

Patrick Ness is a pretty big deal when it comes to children's literature. A twice winner of the Carnegie Medal for outstanding work in children's or young adult fiction, he brings a heavyweight pedigree to Penguin's monthly ebook series. And *Tip of the Tongue* is certainly an arresting tale. It's taut, bringing themes of being an outsider, of desperation to fit in and belong in a community, wrapped up in the inherent awkwardness of teenage life. These are themes that Ness is a master of, but as good as *Tip of the Tongue* undeniably is, it doesn't quite work as a *Doctor Who* story.

The problem with *Tip of the Tongue* is that the Fifth Doctor and Nyssa barely feature. But while this doesn't make for good *Doctor Who*, it's a great piece of work in which the Doctor makes a cameo appearance; and although the Fifth Doctor doesn't drive the story, it's a comfort to know he's running around in the background, sorting things out while the teenage characters are pushed to the fore.

Perhaps, then, it's better for a story in this series to at least be an excellent piece of work with a tangential link to *Doctor Who*. As an introduction to Ness' wider work, *Tip of the Tongue* is a success – although a qualified one.
MARK WRIGHT



Something Borrowed

EBOOK Puffin

WRITTEN BY Richelle Mead
FEATURING The Sixth Doctor
RRP £1.99

BBC
DOCTOR WHO
DW
RICHELLE MEAD
SOMETHING BORROWED

Something is amiss on the planet Koturia, where the Sixth Doctor and Peri are attending the wedding of an old friend's son. As flocks of pterodactyls savagely attack the tourists visiting the Las Vegas-styled world, the Doctor is convinced he's seen something similar before. As the groom approaches his 'phasing' ahead of the nuptials, the Doctor and Peri find themselves facing an old enemy with a particular design on the transformation brought about by a Koturian wedding.

I'll confess to not being familiar with the work of Richelle Mead, but that's one of the joys of this continuing series of 50th anniversary ebooks, discovering a new writer with an impressive body of work in other areas. In *Something Borrowed*, Mead has produced an exuberant story that fits nicely with its placing within the first Colin Baker season, set on an imaginatively constructed alien world and featuring a bombastic, energetic Sixth Doctor, who is as frustrating and lovable in equal measure as he was on screen.

Mead dispenses with a third person perspective, and opts for a first person viewpoint told through Peri's eyes. It serves as a way to get quickly into the story from the off and, more importantly, to give Peri a sympathetic, rounded personality. It's a clever touch that sets *Something Borrowed* apart in tone from the other entries in the series. The fact that Mead herself is American only lends further credibility to the story's viewpoint.

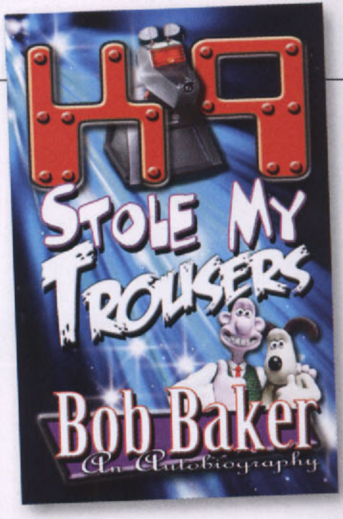
The presence of the Rani, while a nice surprise, is also the main disappointment of Mead's story. This ebook format is simply too brief a platform for such an occasion. A trick is also missed in having just a single climactic encounter between the Doctor and the Rani.

This minor niggle aside, *Something Borrowed* is a worthy and entertaining entry into the series. While *Doctor Who* on television may be lacking in female writers, its prose output at least is showcasing the talents of women. With Children's Laureate Malorie Blackman penning next month's Seventh Doctor tale, it's pleasing to see that Richelle Mead is in good company. **MARK WRIGHT**

K9 Stole My Trousers

BOOK Fantom Films

WRITTEN BY Bob Baker
RRP £19.99



It's hard being a *Doctor Who* fan. You worship the series' stars and crew from afar, imagining how wonderful it would be to work on the greatest show known to man. And then you discover that *Doctor Who* isn't the be-all and end-all of their lives.

So reads Bob Baker's new memoir, *K9 Stole My Trousers*. As expected, this engaging autobiography covers all eight of the *Doctor Who* stories the boy from Bristol wrote with his long-time writing partner, Dave Martin – plus *Nightmare of Eden*, the one adventure he scripted on his own – but that is just a small part of the narrative. Don't expect chapter after chapter of detailed analysis as Bob recounts how inspiration for *The Three Doctors* struck or the ways *The Armageddon Factor* developed over time.

We do learn how the duo struggled with the show's format at first, working with script editor Terrance Dicks for a year before *The Claws of Axos* was finally commissioned, but even the creation of a certain mechanical mutt is covered with little in the way of fanfare. Bob shares his suspicions about why Dave first suggested a robot canine for *The Invisible Enemy* and his later disappointment when John Nathan-Turner decided to put the metal mongrel down, but all of this takes just three of the 235 pages.

And the book is all the better for it. The joy of discovering more about a *Doctor Who* creator isn't always reading about their involvement in the series. We've already read the interviews and heard the anecdotes.

No, the best thing about memoirs such as this is learning about the subject's life away from *Doctor Who*. Most of all though, I wasn't prepared for how honest Bob would be. We learn about many a missed opportunity, from cinematic near misses to watching your hard work disappear down the ratings. Then there are the doubts and worries that seemed to have plagued Bob's career. Was he wasting his time? And, when his writing partnership finally broke up, could he hack it on his own?

I set out hoping to find out more about the genesis of a robot dog. I ended up encountering an extremely honest man, willing to share the neuroses that go hand-in-hand with the life of a jobbing writer. Infinitely better, if you ask me. **CAVAN SCOTT**

Moon Boots and Dinner Suits

BOOK Fantom Films

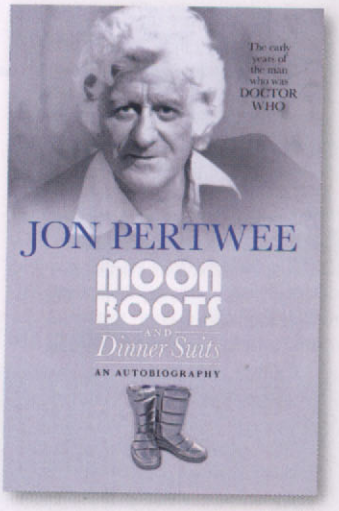
WRITTEN BY Jon Pertwee
RRP £13.99

Jon Pertwee's time in *Doctor Who* has been documented in minute, forensic detail over the past five decades. We know these well-worn stories down to the last eye patch and "holy flamin' cow," so it's somewhat refreshing that this reprint of Pertwee's first memoir, *Moon Boots and Dinner Suits*, is devoid of all but the most fleeting reference to his most famous role. Ending in 1945 on the eve of his first steps into radio comedy, the stories of Jon Pertwee's childhood and formative years as a performer come alive with vibrant detail.

John Devon Roland Pertwee pens *Moon Boots and Dinner Suits* in a confident, florid style that's thoroughly in keeping with the Vaudevillian raconteur that we knew him to be. From his childhood knocking about in the countryside with brother Michael under the watchful eye of his writer father Roland and formidable Granny, through early dalliances with the fairer sex, a rebellious time at drama school and tough times as a struggling turn in Soho, there's enough material here for at least three different heart-warming Sunday night TV dramas. Pertwee was a well-known teller of tall tales, and there's more than a whiff of shaggy dog to some of the stories on offer throughout this hugely entertaining memoir. From encounters with Haile Selassie at the end of Brighton pier, to dinners with Winston Churchill, one can't help wonder how much the truth has been embellished with typical flair.

With an acting career on the verge of blossoming, like many in 1939, the star's ascendance was halted with the outbreak of the Second World War. Eschewing the army and the RAF on grounds of self-preservation, Pertwee signed up with the Navy, and his wartime exploits take up a good third of the book. There are genuine brushes with death, and these events obviously stayed with him for the rest of his life. And with radio comedy *The Navy Lark* – of which there's a pleasing flash-forward to – provided Pertwee with the basis for one of his many showbiz successes.

At the close of *Moon Boots and Dinner Suits* – finishing with a chance meeting with radio star Eric Barker that would set Pertwee on the road to fame – one is left with the feeling of a life lived. And lived well. It's startling when you realise he's only 26 by this point. Like his future starring role as a Time Lord, Jon Pertwee approached life with vigour, sucking the marrow from every new adventure. That spirit is present in every word of this exuberant memoir. **MARK WRIGHT**



> **'There's enough material in here for three heart-warming Sunday night dramas.'**

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COMING SOON...

The Green Death

DVD BBC

STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Captain Mike Yates), John Levene (Sergeant Benton)

WRITTEN BY Robert Sloman

DIRECTED BY Michael E Briant

FIRST BROADCAST 19 May – 23 June 1973

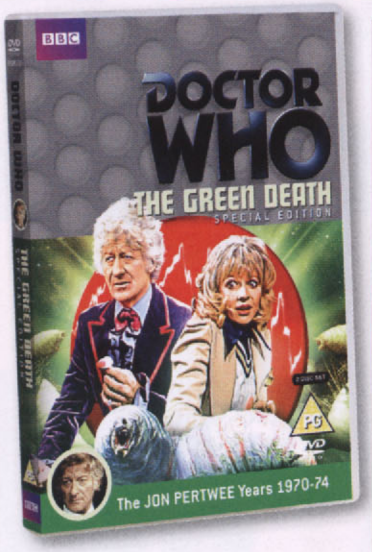
RRP £20.52

RELEASED 5 AUGUST 2013

The latest Special Edition DVD is indeed special to a lot of people. Often remembered as 'the one with the maggots', *The Green Death* is a favourite story with both fans and the general public alike. Chris Chapman, producer of a new making-of documentary on this release, agrees.

"This was a fun one, actually," Chapman grins. "By some happy fluke, many of my *Doctor Who* documentaries over the years have focused on the Jon Pertwee years, and luckily I've always been a fan of this particular era. *The Green Death* is, for me, one of his best yarns – colourful, mad and clever – so getting the call inviting me to do a 'making-of' piece for the Special Edition was a bit of good news."

"Initially," Chapman reveals, "I'd considered taking cast and crew on location to South Wales, where the story was shot, but sadly – with the help of location expert genius, Richard Bignell – it became clear to me that few of the recognisable locations have really survived – so it was into the far warmer studio for us.



"For me, the best thing about this documentary is the shared on-screen chat with Katy Manning and Stewart Bevan [*who played companion Jo Grant and Professor Cliff Jones respectively – Ed*]. Stewart and Katy were an item at the time of *The Green Death*, so it was a genuine surprise to me when Katy suggested that they be interviewed together! It turns out they'd remained firm friends over the years, and the on-camera chat on the day was probably the most madcap thing I've been involved with – a genuine, joyous hoot! I hope you like it too."

Elsewhere on the disc is the fifth part of *Doctor Forever!*, the documentary series which tells the story of the years when *Doctor Who* was no longer being made for television. In this final instalment, former showrunner Russell T Davies and former BBC Controller of Drama Jane Tranter talk about the tortuous process of bringing *Doctor Who* back to our screens, resulting in its triumphant return to BBC One in 2005.

"I'm thrilled with the *Doctor Forever!* series," declares its producer James Goss, "although they were really, really hard work. I think it's been a long journey from an era when *Doctor Who* existed only as a memory, and all we had was the odd rumour and nice Dalek toy, to the explosion of books and CDs. It's trying to tell the story of how *Doctor Who* always will exist, in some form, even if it is just in your own head. My only big disappointment was in not getting any input from the people behind the 1996 TV Movie. I had some really long conversations with them, but ultimately it was just too painful and weird for them to actually want to talk about it..."

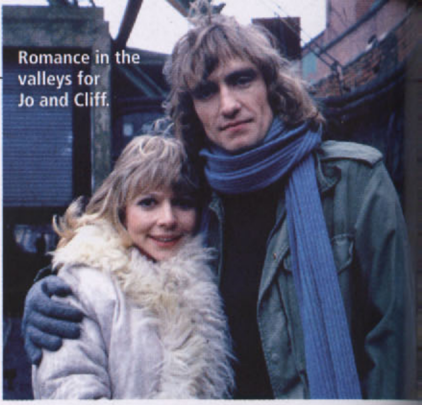
Perhaps the most startling elements are the detailed revelations from Jane Tranter about the near-impossibility of getting the show back on telly. "Gillane Seaborne [former producer of *Doctor Who Confidential*] did the interview with Russell for us," reveals Goss, "and, of course, he was brilliant – but he kept saying 'You *must* speak to Jane, speak to Jane, she loves *Doctor Who*'.

"I thought Russell was just being... well, I didn't know *what* he meant. But I had no idea just how much Jane loved it, and was genuinely amazed that she'd have the time to speak to us – but her PA in America was amazing. He managed to find a date when she was in the country, and along she came.

"I think my favourite bit is when she's talking about [former BBC One Controller] Mark Thompson, though," smiles Goss. You can sense her determination and strength at that moment..." **DAVID DARLINGTON**

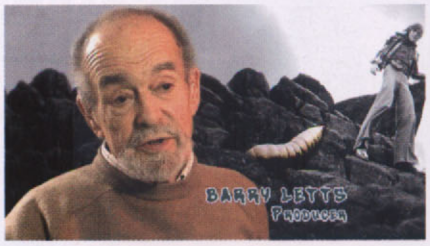
BUY IT BECAUSE... ***The Green Death* is a much-loved story – both sweet and profoundly serious. And the new extras are very revealing...**

> **"The best thing about *The One With the Maggots* is Katy Manning and Stewart Bevan."**



Romance in the valleys for Jo and Cliff.

Maggots! Of the giant variety.



MICHAEL BRIANT
DIRECTOR

WHAT'S IT ABOUT?

UNIT is called to a sleepy mining town in South Wales to investigate the mysterious death of a miner – a man whose corpse was found glowing green. The Wholeweal environmental community believe that a local chemical company are involved, and when the Doctor enters the mine he discovers giant maggots surrounded by a highly toxic slime...

EXTRAS: New for this DVD

- Digitally remastered picture and sound
- Commentary on Episodes Three-Five with actors Richard Franklin (Captain Yates) and Mitzi McKenzie (Nancy), moderated by Toby Hadoke.
- Commentary on Episode Six with Katy Manning and writer Russell T Davies.
- *The One With the Maggots* – Documentary in which the cast and

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JULY

WEDNESDAY 31

CD - AUDIO READING

- ***Mastermind*** by Jonathan Morris [The Master] Big Finish £8.99

CD - AUDIO DRAMAS

- ***Persuasion*** by Jonathan Barnes [Seventh Doctor] Big Finish £14.99
- ***The Final Phase*** by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99
- ***Counter-Measures: Series 2*** by Matt Fitton, James Goss, Mark Wright & Cavan Scott, John Dorney. Big Finish £30.00

AUGUST

THURSDAY 1

CD - AUDIOBOOKS

- ***The Greatest Show in the Galaxy*** by Stephen Wyatt [Seventh Doctor and Ace. Read by Sophie Aldred] AudioGO £13.25 See p78
- ***Summer Falls*** by Amelia Williams AudioGO £13.25

CD - AUDIO READING

- ***Destiny of the Doctor 8: Enemy Aliens*** by Alan Barnes [Eighth Doctor and Charley] AudioGO £10.20 See p77

MONDAY 5

DVD

- ***The Green Death Special Edition*** by Robert Sloman [Third Doctor, Jo] BBC £20.48 See above

THURSDAY 22

MAGAZINE

- **DWM 464** Panini £4.75

MONDAY 26

DVD

- ***The Ice Warriors*** by Brian Hayles [Second Doctor, Jamie and Victoria] BBC DVD £20.42

SATURDAY 31

CD - AUDIO READING

- ***The Alchemists*** by Ian Potter

"Bright green and dead, you say? Okay, I'll take the case."

crew look back at the making of *The Green Death*.

- *Wales Today* – Two pieces from the BBC Wales news programme – a mute 1973 film insert from the filming of *The Green Death*, and a 1994 item with Jon Pertwee opening the new country park that was built on the site of the colliery used in the story.
- *Doctor Forever!: The Unquiet Dead* – former showrunner Russell T Davies and former BBC Controller of Drama, Jane Tranter, talk about how they managed to bring *Doctor Who* back to television in 2005.
- *What Katy Did Next* – A look at *Serendipity*, a TV series Katy Manning presented after leaving *Doctor Who*.
- *The Sarah Jane Adventures: Death of the Doctor* – This two-part story from 2010 sees Katy Manning reprising her role as Jo Grant and a guest appearance by Matt Smith as the Eleventh Doctor.
- Bonus commentary on *Death of the Doctor* with Katy Manning and Russell T Davies.
- PDF of original *Radio Times* listings
- Production information subtitles
- Coming soon: *The Ice Warriors*

EXTRAS: From original DVD

- Commentary with Katy Manning producer Barry Letts and script editor Terrance Dicks.
- *Global Conspiracy?* – Investigative report looks at the strange happenings in the village of Llanfairfach.
- Visual Effects – Interview with visual effects designer, Colin Mapson.
- Robert Sloman interview
- Stewart Bevan (Cliff Jones) interview
- Photo Gallery
- Easter Eggs

Katy Manning with Stewart Bevan.

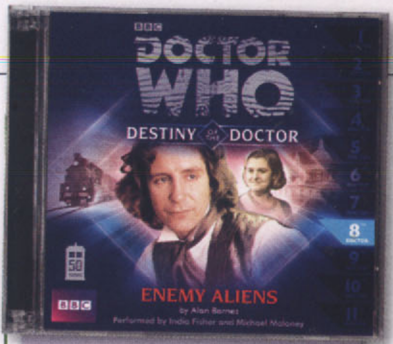
KARILYN COLLIER
ASSISTANT FLOOR MANAGER

Enemy Aliens

AUDIO READING AudioGO

WRITTEN BY Alan Barnes
PERFORMED BY India Fisher and Michael Maloney
FEATURING The Eighth Doctor and Charley
RRP £10.20 (CD), £6.79 (download)

RELEASED 4 JULY



WHAT'S IT ABOUT?

1935: a message from a Time Lord in trouble sends the Eighth Doctor and Charlotte 'Charley' Pollard to the streets of London's West End, in search of a mysterious alien adversary – unaware that something monstrous is already on their trail...

With just a single televised story to his name – the 1996 *Doctor Who* TV Movie – it's no surprise that the Eighth Doctor's instalment of *Destiny of the Doctor* replicates the feel of that epic adventure. "I wanted to do, in some way, a proper thriller-type story," explains its writer, Alan Barnes, "a breathless, fast-paced kind of thing. I wanted it to mimic the form of the TV Movie in some way, so it needed that 'mad dash' feel. It's the only way, even now, that a lot of people have experienced the Eighth Doctor.

"I have tried to get across that 'romantic hero' sort of thing, and flag that up, because that is very much how you perceive the Eighth Doctor in the TV Movie. He's not like Mr Darcy, but he's on that sort of line. I wanted, in the sequence with the Eleventh Doctor [*who's been involved, briefly, in every chapter of Destiny – Ed*], to emphasise how different those two Doctors are, so you get a sense of who he is from who he isn't, if that makes sense."

Despite the brevity of his televised reign, the Eighth Doctor has appeared in countless novels, comic strips, and audio dramas, and it's from the latter range that *Enemy Aliens* borrows its featured companion. "It was fantastic to be able to do this because I know Charley's voice inside out," enthuses Alan, who introduced 'Edwardian adventuress' companion Charley Pollard back in 2001. "She kind of talks to me. I can get into where she comes from very easily. Plus I really do like her enormously, and when you genuinely like a character, it is a pleasure to spend time writing them – Charley is good company."

But *Enemy Aliens* is a change of format for Alan and Charley – he's used to writing her adventures in plays, whereas this story is closer to a traditional audiobook. "I've hardly done any prose," Alan acknowledges, "so I did approach this with quite a degree of trepidation, actually, because it was something outside my comfort zone. This is a part-narrated style and there's quite a lot you can get away with – you can do the passing of time much easier, you don't have to put all your exposition into exchanges of dialogue... It was an interesting experience, because I'd never really worked that way before, and I came out with quite a taste for it actually. I think it's near novella form."

It's set during Charley's earliest travels with the Eighth Doctor – an era of storytelling which was hugely formative for the world of *Doctor Who* on audio. As well as reflecting the TV Movie, was it important to honour those Big Finish audios one more time?

"You don't want to create an epitaph," explains Alan, "you want to get into the space we were before. So I think the best way to honour the stuff we did before was to honour its spirit – make it fast and energetic and exciting, and thrilling and romantic, just like those adventures were..."

DAN TOSTEVIN

BUY IT BECAUSE... It combines the very best of the Eighth Doctor's television and audio outings into one incredible adventure.

[First Doctor and Susan] Big Finish £8.99 See p78

CD - AUDIO DRAMA

- ***Iris Wildthyme – Series 4 Box Set*** by Cavan Scott, Mark Wright and David Bryher. [Iris Wildthyme] Big Finish £25.00
- ***Starlight Robbery*** by Matt Fitton [Seventh Doctor] Big Finish £14.99 See p78

SEPTEMBER

THURSDAY 5

CD - AUDIO READING

- ***Destiny of the Doctor 9: Night of the Whisper*** by Cavan Scott & Mark Wright. [Ninth Doctor, Rose and Captain Jack] AudioGO £10.20

CD - AUDIOBOOK

- ***The Trial of a Time Lord – Volume 1*** by Terrance Dicks and Philip Martin. [Sixth Doctor and Peri. Reader Colin Baker] AudioGO £TBC

MONDAY 16

DVD

- ***Scream of the Shalka*** by Paul Cornell. [Animated adventure starring Richard E Grant] BBC DVD £TBC

THURSDAY 19

MAGAZINE

- **DWM 465** Panini £4.75

MONDAY 30

DVD

- ***Terror of the Zygons*** by Robert Banks Stewart. [Fourth Doctor, Sarah, Harry, the Brigadier, Benton] BBC DVD £20.48

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

Starlight Robbery

AUDIO DRAMA Big Finish

WRITTEN BY Matt Fitton
STARRING Sylvester McCoy (the Seventh Doctor), Tracey Childs (Dr Elizabeth Klein), Christian Edwards (Will), Dan Starkey (the Sontarans)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 AUGUST

Everyone's favourite potato-faced warmongers are back! "I love the Sontarans," grins writer Matt Fitton.

In many of the Sontarans' most recent appearances – both in TV series and on audio – they've been used comedically, and that, Matt says, is nothing new. "If you go back and watch *The Time Warrior* [1973-74], they're funny there. They have absolute faith in themselves as galactic conquerors, which is quite funny in context.

"But the thing I wanted to do with my Sontarans in *Starlight Robbery* was to have an elite squadron. They've got to have acquired this reputation for being warmongers and galactic conquerors from somewhere – *some* of them have got to be good at being Sontarans! – so that's what I went for."

It's the Seventh Doctor who encounters them this time round, and Matt has written for him before. "It's nice to be able to do a lot more with the Seventh Doctor, because I was limited with what I could do with him in *Black and White* last year. He's an older Doctor here. He's taken a step back from the universe, and is taking a higher overview of things. You can tell he's older – he's more considered – but he hasn't learned enough to stop making the same mistakes again, trying to juggle too many balls in the air at once."

As well as reuniting Matt with the Seventh Doctor, *Starlight Robbery* sees the return of Garundel – who was introduced in the aforementioned *Black and White* – a shady alien played by Stuart Milligan.

In contrast to *Black and White*, "this one's definitely a full-on, sci-fi space opera," says Matt. "There are spaceships, explosions... it's more Garundel's natural environment! This is much more his world. He's in control, and thinks he's doing rather well for himself. He's somebody who straddles that moral ambiguity, and is out for himself..." **DAN TOSTEVIN**

BUY IT BECAUSE... The Sontarans – played by TV regular Dan Starkey – are at their ruthless best!

DOCTOR WHO
SYLVESTER McCOY AND TRACEY CHILDS IN
STARLIGHT ROBBERY
BY MATT FITTON
STUART MILLIGAN
DAN STARKEY
CHRISTIAN EDWARDS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

In search of the key to a sinister alien technology, the Doctor, Klein and Will set their sights on an illicit intergalactic arms fair run by the slippery crook, Garundel. But what are their chances of pulling off a heist from under the noses of Garundel and his alien clients, the Sontarans...?

The Alchemists

AUDIO READING Big Finish

WRITTEN BY Ian Potter
PERFORMED BY Carole Ann Ford (Susan), Wayne Forester (Pollitt)
FEATURING The First Doctor and Susan
RRP £8.99 (CD), £7.99 (download)
RELEASED 31 AUGUST

The Alchemists takes place in 1930s Berlin, with the rise of National Socialism as its backdrop, but the emotional context of the story is on a more intimate scale: it's told by Carole Ann Ford as Susan, in the form of a message to fellow companion Barbara. The play's director, Lisa Bowerman, elaborates: "It's done as Susan writing the letter at the beginning, and saying 'If I don't survive...' Obviously there's going to be an understanding that the character *does* survive, but it works – it's about having to face up to your fate."

Do we see any new sides to Susan in this release? "I think she has to think in a very different way," Lisa nods. "It shows that she can be as practical as the Doctor in extremely difficult situations, without his aid. In terms of doing new things, it's quite difficult because you can't reinvent a character that you know at a later stage, but Carole is very good at understanding the relationship Susan has with the Doctor, and so when she does William Hartnell as well, she gets those interactions very well.

DOCTOR WHO
CAROLE ANN FORD
THE ALCHEMISTS
BY IAN POTTER
WAYNE FORESTER AS POLLITT
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

The TARDIS lands in Berlin in the 1930s where some of the greatest scientific minds are gathering; the people who will build the future of planet Earth. But the Doctor and Susan have brought something with them that could threaten the course of history...

That the events unfold in a real-world historical context, Lisa believes, makes *The Alchemists* feel unique. "Normally *Doctor Who* doesn't overtly deal with political situations. Usually it's in sci-fi terms, it's allegorical, and you can indirectly refer to political situations through parallels – but this isn't allegorical, this is coming up against the very early days of the fascists in Germany. Who's your enemy, who's your friend, and can you tell the difference...?" **DAN TOSTEVIN**

BUY IT BECAUSE... It's a fresh take on the familiar *Doctor Who* conundrum over whether history can be changed.

> **"Susan has to think in a very different way. She can be as practical as the Doctor..."**

The Greatest Show in the Galaxy

AUDIOBOOK AudioGO

WRITTEN BY Stephen Wyatt
READ BY Sophie Aldred
FEATURING The Seventh Doctor and Ace
RRP £13.25 (CD) £8.95 (download)
RELEASED 1 AUGUST

You know Sophie Aldred, right? Veteran of *Doctor Who* on TV, reader of a hundred children's audiobooks? Well, it turns out this is her first full-length *Doctor Who* talking book. "This is indeed Sophie's début for the range," reveals commissioning editor Michael Stevens, "even though she has a vast number of non-*Doctor Who* audiobooks under her belt. We've been quite experimental with the few Seventh Doctor titles included in the Target Books range so far, but I was keen to have Sophie read an Ace story. It just so happens that we now have two within a month of each other – July's *Shockwave*, in the *Destiny of the Doctor* series, and *Greatest Show* in August."

BBC
DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY
STEPHEN WYATT
READ BY SOPHIE ALDRED

"Sophie's reading is very assured and confident," sound designer Simon Power reckons. "Much like Ace herself! She handles Sylv's voice very well, giving it a reverent Scottish twang – and all the circus characters are read in a variety of accents."

As with many recent titles in this range, the audiobook presentation has to compete with the strong impression of a highly distinctive-sounding TV serial upon which the book is based. "With robotic clowns and a rapping ringmaster," Power continues. "this is a very chilling story, as it takes the innocence of the circus and turns it on its head.

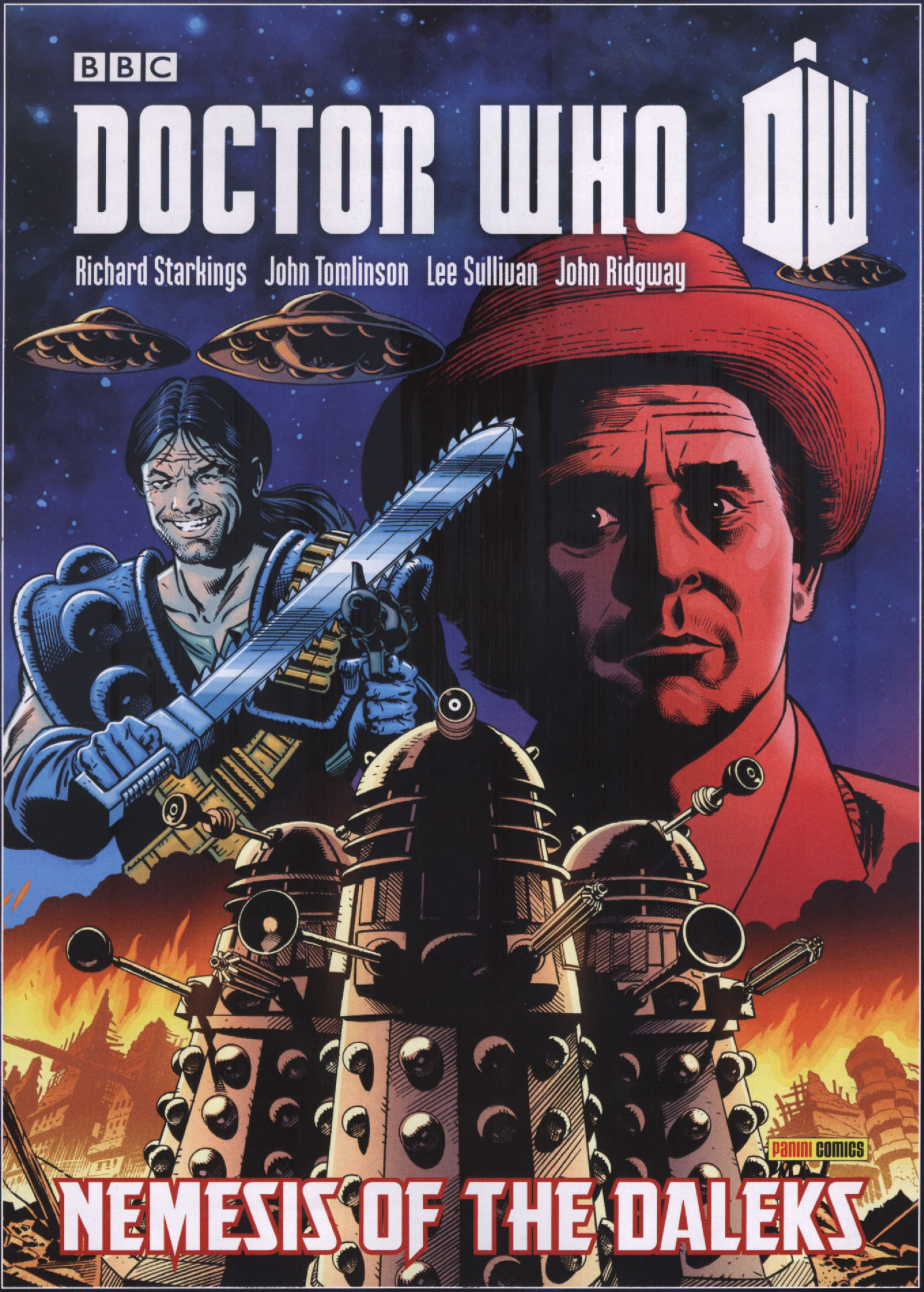
"The dusty and barren surface of the planet Segonax provides an opportunity for some arid sound beds, then within a short space of time we have a number of different vehicles, including a motorbike, a jeep, a coach and a hearse! Then there's a scene where the Doctor and Ace first enter the Big Top. You expect it to be full of people, but it's dark and empty. It's a very spooky moment, which I've augmented with some dark atonal sounds to add a touch of atmosphere. For the music, I've taken traditional circus themes, but twisted and contorted them to portray the underlying menace of Segonax and the psychic circus..." **DAVID DARLINGTON**

BUY IT BECAUSE... It's an ambitious new presentation of one of the most stylish and confident stories of its era.

WHAT'S IT ABOUT?

The Doctor takes Ace to the Psychic Circus on the planet Segonax. There they find a group of performers who live in fear of the sinister Chief Clown. But what is so dangerous about this particular circus, and why is there such a small audience?

AVAILABLE NOW...


BBC
DOCTOR WHO
DW
Richard Starkings John Tomlinson Lee Sullivan John Ridgway
PANINI COMICS
NEMESIS OF THE DALEKS

ART: DAVID A ROACH & JAMES OFFREDI

A SEVENTH DOCTOR COMIC COLLECTION

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and toys!

WIN! A SET OF SONICS!

If you've ever wanted to confuse a robot, reprogram a computer or unlock a door with the flick of your thumb, now you can (or at least you can pretend to) with your very own sonic screwdriver! Out now from Character are authentic replicas of the multi-purpose tool used by the Third, Fourth and Tenth Doctors, plus a fourth model that belonged to River Song as seen in the two-part story *Silence in the Library/Forest of the Dead*. All four feature appropriate realistic sound effects and the Tenth Doctor's sonic and River's sonic also feature light effects.

Each sonic is available now for just £9.99 but we have **FIVE** sets of all four sonics, worth a combined total of nearly £40.00, to offer to our readers. A set could be heading your way if you are able to answer this question:

The sonic is useless when used on which natural substance?

A Stone
B Wood
C Honey

Phone **09011 542 221** to enter, or post your entry to the address below, starting with: "I FEEL AS THOUGH YOU'VE JUST KILLED AN OLD FRIEND."

WIN! STARLIGHT ROBBERY CD!

The Seventh Doctor embarks on a new adventure in August, with his companions Elizabeth Klein and Will Arrowsmith. In search of the key to a sinister alien technology, the Doctor, Klein and Will set their sights on an illicit intergalactic arms fair run by an old acquaintance – the slippery Urodelian crook, Garundel. But what are their chances of pulling off a particularly audacious heist from under the noses of Garundel and his alien clients, the ever-belligerent Sontarans…?

Starlight Robbery stars Sylvester McCoy, Tracey Childs and Christian Edwards with guest stars Stuart Milligan as Garundel and Dan Starkey as the Sontarans. This new audio drama is available on double CD for £14.99 and for download for £12.99 from *bigfinish.com*. Thanks to Big Finish we have **FIVE** CD copies to give away absolutely free. One could be yours if you are able to answer this question:

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
SYLVESTER McCOY AND TRACEY CHILDS IN
STARLIGHT ROBBERY
BY MATT FITTON
FEATURING STUART MILLIGAN DAN STARKEY CHRISTIAN EDWARDS
BIG FINISH
FULL CAST AUDIO DRAMA

Which US President did Stuart Milligan play in *Doctor Who*?

A Richard Nixon
B George Bush
C Abraham Lincoln

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting with this vote of no confidence: "YOU WERE MY SECOND CHOICE FOR PRESIDENT."

WIN! ENEMY ALIENS CD!

The Eighth incarnation of the Doctor must confront *Enemy Aliens* in the latest instalment in the *Destiny of the Doctor* series of talking books from AudioGO.

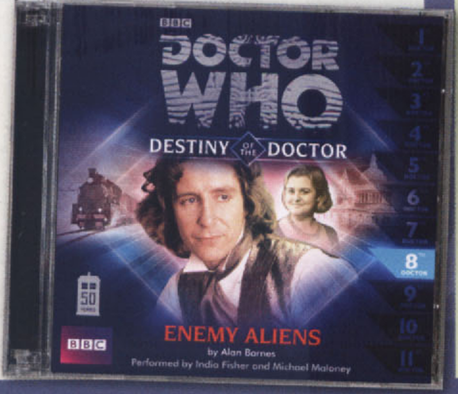
It's 1935 and a message from a Time Lord in trouble sends the Eighth Doctor and Charlotte 'Charley' Pollard to the streets of London's West End, in search of a mysterious alien adversary – unaware that something monstrous is already on their trail. They soon discover that an insidious conspiracy is indeed at work, its tentacles extending the length of the British Isles.

India Fisher, who plays Charley in Big Finish's Eighth Doctor audio dramas, is the principal reader with Michael Maloney as Hilary. *Enemy Aliens* by Alan Barnes is released on 1 August on CD for £13.25 and is also available to download. We have **FIVE** CD copies to give away and you could win one by answering the following question:

The Eighth Doctor's first adventure took place in which Earth city?

A London
B San Francisco
C Leeds

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with the Eighth Doctor's plea: "WE CAN HAVE A CUP OF TEA, WE CAN TALK ABOUT IT REASONABLY."



WIN! GREATEST SHOW IN THE GALAXY CD!

The Doctor and Ace pay a visit to the Psychic Circus which is ruled over by the sinister Chief Clown and his troupe of deadly robot clowns. The Doctor and Ace encounter a bizarre collection of travellers on their way to the circus, including the explorer Captain Cook and his werewolf companion, Mags, and a leather-clad biker called Nord. The Doctor and Ace are surprised to find that the circus audience is comprised of just one family. But who are they really, and what is the real purpose of the circus?

Stephen Wyatt's novelisation of his 1988/89 TV story, *The Greatest Show in the Galaxy* is read by Sophie Aldred who played Ace. This new talking book is released by AudioGO on 1 August and is available on CD for £13.25 as well as to download from *www.audiogo.com*. We have **FIVE** copies to give away. All you need to do is answer this question:

By what name is the venue for a circus usually known?

A Big Tent
B Big Top
C Big Toe

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with this provocative challenge: "SCARED TO COME TO THE PSYCHIC CIRCUS?"

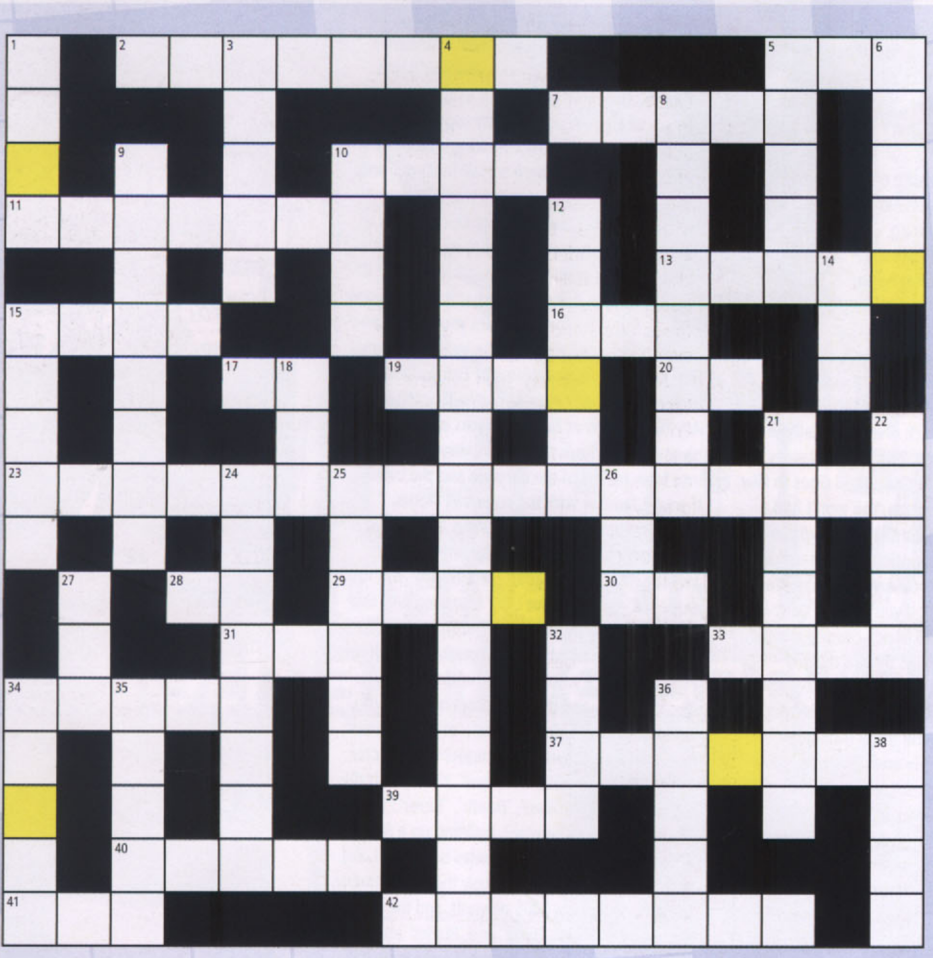
BBC
DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY
STEPHEN WYATT
READ BY SOPHIE ALDRED

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 25 July 2013 and close at midnight on Wednesday 21 August 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 463, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 21 August 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know your Xana from your Zu-Zana? If so, why not pit your wits against this puzzle?



ACROSS

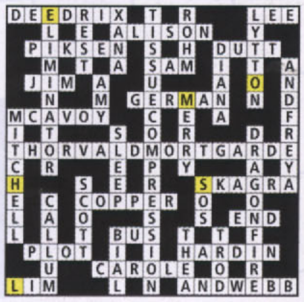
2 Alias of Ludens Nimrod Kendrick Cord Longstaff XLI (8)
5 Like Alice, the Doctor tried to believe this many impossible things before breakfast (3)
7 (and 38 Down) The mark of death! (5,4)
10 Mavic Chen's ship - The ___ (4)
11 Heir to the throne of Tara (7)
13 The Doctor's wife (5)
15 One of the rebels in the undercity on Pluto (4)
16 Demons ___ (3)
17 Production code of *The Krotons* (1,1)
19 He adopted the Doctor's personality (4)
20 *Abbrev* Highest robot classification aboard the Sandminer (1,1)
23 Preserved in the skull that was discovered by Dr Fendelman (5,2,3,7)
28 Production code of *The Seeds of Death* (1,1)
29 Gerril's description of Sarah Jane Smith (4)
30 (and 18 Down) Grandfather to Barbara and Susie and uncle to Louise (2,3)
31 A companion of the Doctor (3)
33 VFX house working on new *Doctor Who* (4)
34 ____ O'Hanlon - actor who played Thomas Kincade Brannigan (5)
37 (and 21 Down) Prolific director (7,8)
39 Crewmember on the Sandminer (4)
40 He lived in the Snows of Terror! (5)
41 (and 35 Down) Used by the Silence's servants (3,5)
42 Pike, for example (8)

DOWN

1 (and 27 Down) Advisable reaction to Chloe Webber (4,3)
3 (and 8 Down) He played a version of the Ninth Doctor (5,8)
4 (and 22 Down) A description of the creature who woke the Old God of Akhaten (12,5,5)
5 A Sontaran (5)
6 Planet of the Space Museum (5)
8 See 3 Down
9 Bitey (8)
10 Function of K9's blaster (4)
12 Nothing in the world can stop him now (6)
14 The R1C used an ___ drive system (3)
15 They worked on Terminus (5)
18 See 30 Across
21 See 37 Across
22 See 4 Down
24 City of the _______ (8)
25 Character played by Philip Madoc (6)
26 *Nothing at the ___ of the Lane* (3)
27 See 1 Down
32 It keeps the TARDIS out of danger (1,1,1,1)
34 A Cyberman beat him at chess (5)
35 See 41 Across
36 One of the GalSec colonists (5)
38 See 7 Across

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: HOLMES

WIN!

THE GREEN DEATH ON DVD!

When a coal miner is discovered dead and glowing bright green at a disused Welsh pit, UNIT and the Doctor are called in to investigate. Little do they realise that behind the mysterious death is a fantastic plan for world domination.

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BBC
DOCTOR WHO
THE GREEN DEATH
SPECIAL EDITION
PG
The JON PERTWEE Years 1970-74

W TCHA!

The page that has been pulverised into fragments and sent floating in space, and in my book that's murder.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#34

THE BLACK SPOT

Well, I'm obviously out of step, because I rather liked *Nightmare in Silver*. The only thing I found a bit off-putting was the title, and that's only because, like you, I'm far too steeped in *Doctor Who* for my own good. Try as I might, I can't quite banish the thought of a warp-smash collision between *Nightmare of Eden* and *Silver Nemesis*, an unlikely pairing which conjures up images that are probably better left unconjured. But here's a funny thing: coming hard on the heels of *The Crimson Horror*, *Nightmare in Silver* is the second story in a row to have a colour in its title. I grant you this might look like a spectacularly pointless observation, until you factor in the thought that, before this pair came along, only four other stories throughout the entire history of *Doctor Who* are similarly colour-coded: there's 1988's aforementioned *Silver Nemesis*, 1982's floral dance *Black Orchid*, 1973's miner classic *The Green Death* (famously a favourite of *The Crimson Horror*'s author, which I think we can take as some kind of pointer), and 2011's piratical potboiler *The Curse of the Black Spot*. (And no, *Rose* doesn't count. Don't be silly. That's my job.)

So, what are we to make of these fascinating statistics? Well, it might not be a huge thing, but it does seem to indicate that showrunner Steven Moffat has a penchant, however subconscious, for titles with colours in them. If you look at his run of stories, other titular idiosyncrasies soon emerge: for example, the Moff single-handedly introduced a new kind of *Doctor Who* title which one might call the 'present-tense sentence': *The Doctor Dances*, *The Pandorica Opens*, *A Good Man Goes to War*, *The Angels Take Manhattan*. You won't find a single example of that construction in pre-Moff *Who* – unless you're counting individual Hartnell episode titles, in which case we can add *The Nightmare Begins* and, if you want to be really picky, the proverbial *All Roads Lead to Rome*.

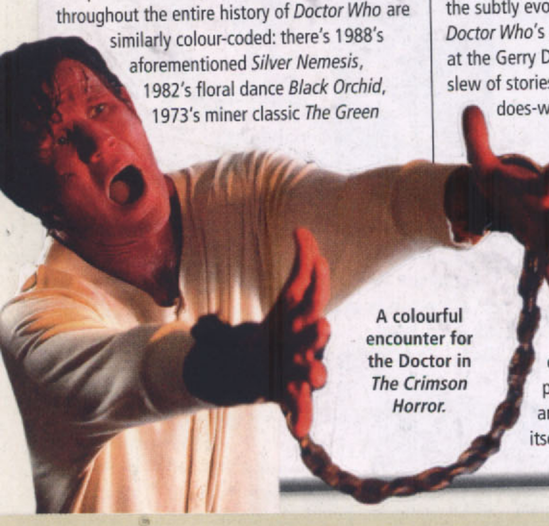
Out, damned spot!

The point – yes, really, there's a point – is that over the years, the stylistic tastes and preferences of generations of showrunners and script editors can be tracked through the subtly evolving style and substance of *Doctor Who*'s story titles. Look, for example, at the Gerry Davis period, in which a whole slew of stories arrive with rather functional does-what-it-says-on-the-tin titles: *The Savages*, *The Smugglers*, *The Highlanders*, *The Moonbase*. By way of contrast, look at the early Tom Baker seasons, in which the sheer quality of the stories tends to blind us to the pulpy nonsense of their titles, a penny-dreadful parade of *Fear*, *Terror*, *Evil*, *Death* and *Doom*. Setting aside the story itself for one moment, was there ever a more gapingly rubbish title than *The Robots of Death*? On the other hand, spool forward a few years into the early 80s and you'll find some crackingly good titles lending a touch of class to some pretty ropey serials: *Arc of Infinity*, *The King's Demons* and *Timelash* sound fantastic until you get past the starfield.

Over the years, *Doctor Who* has proved itself more than robust enough to withstand all manner of titles being chucked at it: back among those Hartnell episodes you'll find some right old clunkers, from the laughably banal (*The Powerful Enemy*, *Horse of Destruction*) to the downright incomprehensible (*The Waking Ally*? *The Death of Time*? Answers on a postcard, please). Away from the screen, things blossom into fresh realms of the baroque and the barmy. If you're familiar with the screwball stories that filled the classic *Doctor Who* Annuals of yore, you'll have your own favourites: mine include *A Universe Called Fred*, *Happy as Queeg*, *X-Rani and the Ugly Mutants*, and the breathtakingly unfortunate *The Time Snatch*.

And here's an intriguing thought to finish on. I've just done a whole load of counting so you don't have to, and the results are now in. With the obvious exceptions of 'the', 'of' and 'Daleks', the word that occurs most frequently in *Doctor Who* titles up to 1989 is 'Planet'. Next down the list come 'Space', 'Time', 'Death', 'Terror', 'Evil', 'Invasion' and 'Cybermen', building up a fairly accurate picture of what the series is all about. But here's the interesting thing: apply the same scrutiny to *Doctor Who* from 2005 onwards, and the results are subtly different. 'Time' and 'Planet' are still hanging on in there, but the other most frequently occurring words are 'End', 'Earth', 'Dead' and 'War' – while way out in front with a whopping seven points since 2005, beating even 'Daleks' into second place, is a new entry: it is, of course, the word 'Doctor', which only appears in four story titles over the first 26 years. Interesting, isn't it?

IN A NUTSHELL: Next episode: *Planet of the Doctors*.



A colourful encounter for the Doctor in *The Crimson Horror*.

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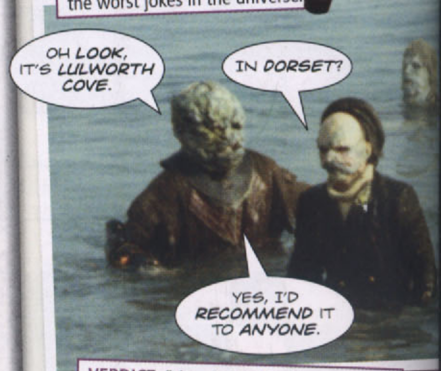
THE PEX FACTOR
LYTTON'S GOT TARRANT
I'M A CELATION... GET ME OUT OF HERE!

WHAT A LOAD OF RUBEISH

The presbyopic prof scrutinises the worst jokes in the universe.


OH LOOK, IT'S LULWORTH COVE.
IN DORSET?
YES, I'D RECOMMEND IT TO ANYONE.

VERDICT: "I'm afraid this'll be arrogantly dismissed by Crabshaw and his cronies."

THE *Six Faces* OF DELUSION

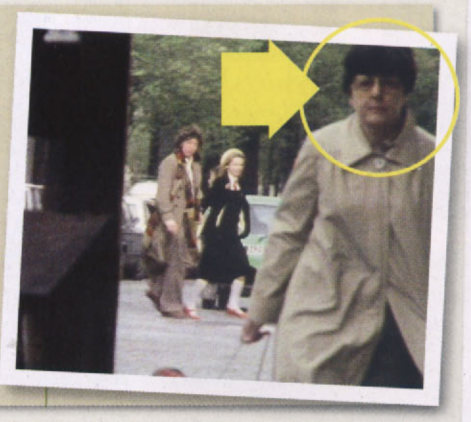
Let's enter the labyrinth. Specifically, let's enter Jim Henson's 1986 fantasy classic *Labyrinth*. Which five of these facts have the power of voodoo, and which one should be sentenced to the Bog of Eternal Stench?

Answer revealed at the bottom of the page.

1. David Bowie's stunt double in *Labyrinth* is Nick Gillard, who arranged the stunt sequences in *Silver Nemesis*.
2. Jennifer Connelly's stunt double in *Labyrinth* is Tracey Eddon, who jumped through a window for Sophie Aldred in *Remembrance of the Daleks*.
3. *Labyrinth*'s gallant little fox Sir Didymus is voiced by Andrew Robertson, who plays Mr Fibuli in *The Pirate Planet*.
4. One of *Labyrinth*'s argumentative door-knockers is voiced by Robert Beatty, who plays General Cutler in *The Tenth Planet*.
5. One of the Goblin puppeteers is Nigel Plaskitt, who plays Unstoffe in *The Ribos Operation*.
6. The little worm who invites Sarah in for a cup of tea is voiced by Timothy Bateson, who plays Binro the Heretic in *The Ribos Operation*.

SUPPORTING ARTIST *of the month*

Ah, Paris in the springtime. What Paris has, it has an ethos. It has a life. It has a spirit all of its own. Like a good wine, it has a bouquet. And also, as Count Scarlioni obligingly reminds us, it has a very large telephone directory. Yes, if there's one thing that Paris certainly doesn't lack, it's Parisians. Just look at them all, milling about the place. There must be literally dozens of them, or maybe even more. I think my favourite is the one who heaves into view at approximately 10:00 in Part One of *City of Death*. We're supposed to be watching the Doctor and Romana crossing the road in the background, but instead our attention is irresistibly drawn to Madame de la Shopping Trolley, who saunters insouciantly into the foreground and stares unflinchingly into the camera with monumental Gallic disdain. This is one occasion when there's no need to *chercher la femme*, because she's hogging the shot like Brigitte Bardot in her prime. *Magnifique*.



ANSWERS: It's Gareth from the TV Movie on the Time-Space Visualiser. **The Six Faces of Delusion:** The maggoty peach is number 3: Sir Didymus is voiced by David Shaughnessy, who's never done a *Doctor Who*. The other five are crystal balls.

NEXT ISSUE...

FIVE DOCTORS

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secrets of the audio
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in the next issue of

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